

FIRST ANNUAL CATALOGUE

OF THE

SCHOOL OF EXPRESSION

IN CHARGE OF

S. S. CURRY, PH.D.,

SNOW PROFESSOR IN ORATORY, BOSTON UNIVERSITY, AND ACTING DAVIS PROFESSOR IN  
ELOCUTION, NEWTON THEOLOGICAL INSTITUTION.

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“Négliger le style, c'est ne pas aimer assez les  
idées qu'on veut faire adopter aux autres.”

BÉRANGER.

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FREEMAN PLACE, BEACON STREET, BOSTON.

1885.

THIS School will remain private until an endowment can be procured and will then be organized with a Faculty and Board of Trustees under a charter. A school in this department of education, endowed and free from all speculative management, has long been needed in this country. It is the plan to found the School in the broadest and most liberal spirit; to furnish advantages, of the most thorough and advanced kind, for all branches of the art. All friends of the cause are cordially invited to attend the Recitals and Lectures, and to become acquainted with the methods and results of the work.

Donations of any kind may be made to the following well-known citizens, in trust for the endowment of Scholarships, Lectureships, the Library, or a permanent building for the School.

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# SCHOOL OF EXPRESSION.

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THE undersigned, Snow Professor in Elocution and Oratory, Boston University, with the permission of the Trustees of the University, conducts a Private School in all the Sciences and Arts of Expression.

**Aim.** The aim of this School is to supply to all who use the voice a course of instruction in all branches of Expression as scientific and thorough as can be found in any phase of education. More particularly the object is to train teachers of these branches for the Schools, Colleges, and Theological Seminaries of the country, and to furnish thoroughly practical instruction and training for public speakers and professional artists.

**Course.** The course is both scientific and technologic. Every kind of training is included, so as to secure perfect control over all the inward faculties of man, and their outward agents of manifestation. It is the endeavor to develop the natural instincts, to bring all man's powers and knowledge into the possession of will, and to apply the principles of universal art to the various phases of expression. The scope of the work may be indicated by the following general outline of the steps, or processes, which mark the successive stages of advancement:—

- I. **PSYCHIC.**—True to the fundamental laws of nature, the work begins at the centre and cause. Development of the proper action of the Psychical Powers Essential to Expression. Mental, Emotional, and Volitional Action in reading and speaking. Imagination. Dramatic Instinct. Fundamental Elements of Naturalness.
- II. **PLASTIC.**—Development and training of the whole body, as the Instrument of Expression, according to the laws of organic growth in nature. Development of Poise, Repose, Flexibility, and Freedom.

Elements of Grace. Differentiation applied to Training. Development of Plasticity and Responsiveness in the whole Organism. Various kinds of Gymnastics, and the principles governing them.

- III. VOCAL. — Development of a correct method of Breathing. Removal of all Constrictions from the muscles. Posing and placing the Voice for both singing and speaking. Separation of the Active from the Passive Parts of the vocal mechanism. Correction of special defects. Development of Flexibility, Agility, correct use of the Registers, and Tone-color. Phonology and Articulation.
- IV. MANIFESTIVE. — Principles and Methods of Expression in nature. Forms of Human Expression. Physiognomic Significance of all parts of the body. Phases of Pantomime. Development of the Function in Expression of each Agent in the body. Laws and Development of Gesticulation.
- V. MELODIC. — Study of the Elements of Naturalness in Vocal Expression. Development of the Sense of Form in Time. Range of Voice. Correction of Faults of Melody. Rhythm. Principles and Technique of Vocal Expression. Psychology of Expression.
- VI. DESCRIPTIVE. — Principles and Development of Descriptive Pantomime. Functional and Symbolic Pantomime. Descriptive Vocal Expression. Visible Speech.
- VII. CO-OPERATIVE. — Development of the Co-operation between the various Agents in the body. Development of the Co-operation of the various Vocal Manifestations. Unity of the various forms of Pantomime. Co-ordination of Pantomimic and Vocal Expression. Conditional and other forms of Unity.
- VIII. HARMONIC PSYCHIC. — Psychic Unity and Co-operation. Predominance and Co-operation of the different Faculties and Powers. Languages of Emotion. Purposes in Expression. Psychic Requisites and their development. Gamuts of Passion. Philosophy of Style.
- IX. PHILOSOPHIC. — Universal Physiognomy. Philosophy of Expression, Psychic and Linguistic Synopsis of Man. General and special Laws. Historical review of Explanatory Principles. Expression among Animals. Pantomime as an Intuitive Language.
- X. DRAMATURGIC. — Character as an Element in Expression. Laws and Principles of Characterization. Formation of Character. Study of Types. Bearings of all parts of the Body.



- XI. **ARTISTIC.** — Practical application of all the work of the course. Study of the principles of Universal Art, and their application to Expression. Science of Beauty. History of Poetry, Oratory, and the Drama. Special studies in Shakespeare and Wordsworth. Principles of Comedy.
- XII. **PROFESSIONAL.** — Separation of the classes according to Professions, with special application of the whole course to each calling. Principles and Methods of Teaching. Public Reading as a Fine Art. History and Principles of Oratory, with discussions and extemporaneous speaking. Bible and Hymn reading. Criticism. Application of Expression to Painting and Sculpture. Laws of Artistic Illusion. Platform and Stage Business. Practical Study of Shakespeare and the Classic Drama.

Portions of the practical work connected with the Eleventh and Twelfth Processes extend through the whole course; with these exceptions, the steps must be mastered in their order. Students who can practise the requisite number of hours each day can enter the first three Processes simultaneously.

**Time.** The length of time required to complete the full course will depend upon the attainments, industry, time, and strength of the student. When students devote their whole time to the work, it is expected that the first eight steps can be mastered in two years; the last four will require an additional year.

**Electives.** The hours are all so arranged as to be elective, and students can enter as many steps as their advancement and strength will permit, so that no student is retarded by being a member of a class. By this arrangement, also, students can elect a course suited to their individual needs, or students of the neighboring colleges and schools can elect steps according to their time, and thus take a full course by extending it over a longer period. Graduates also from the discontinued University School of Oratory, or other schools with a two years' course, can thus elect a course of advanced work.

Public speakers or others, not intending to teach, can elect from the practical training-work a course of one year suited to their needs.

This is the only elective course in expression anywhere offered.

**Methods.** The methods of accomplishing the various aims indicated in the above course are the outgrowth of extensive courses of investigation, including personal instruction and training by the foremost professional teachers of Voice, Expression, and Oratory in England, France, and Italy, as well as America. Acknowledgment is due to about thirty of these. In the vocal training, special acknowledgment is due to Signior Lamperti, of Milan, and his pupil, Mr. Shakespeare, of London. Their methods, with some modifications, have been specially applied to the speaking voice, and the needs of pupils in vocal expression. Great assistance in relation to the voice was also rendered by the late M. James, of Paris, the able assistant for twenty years of Signior Wachtel. In the pantomimic training, acknowledgment is due to Mr. Steele MacKaye, the assistant and successor of Delsarte. The elocution is mainly a continuation and application of the methods of Professor L. B. Monroe, the lamented Dean of the discontinued Boston University School of Oratory.

**Hours.** In the Horarium for the present year there were twenty-seven class-hours each week, under the Principal of the School, from which a course could be elected, besides the classes taught by assistants and other professors. The hours and subjects were as follows :—

#### MONDAY.

- |   |                             |
|---|-----------------------------|
| 9—10. Advanced Pantomime.                             | 12—1. Methods of Teaching.  |
| 10—11. Psychology of Expression.                      | 8—9. Lectures and Recitals. |
| 11—12. Principles of Art.                             | 7—8. Voice.                 |
| 4—5. Shakespeare. Taught by Prof. H. N. Hudson, LL.D. |                             |

#### TUESDAY.

- |                                      |                         |
|--------------------------------------|-------------------------|
| 9—10. Beginning Pantomime.           | 12—1. Vocal Expression. |
| 10—11. Study of Poetry.              | 7—8. Comedy.            |
| 11—12. Phonology and Advanced Voice. | 8—9. Shakespeare.       |

#### WEDNESDAY.

- |   |                           |
|---|---------------------------|
| 9—11. Drill in Exercises, with assistant. | 7—8. Vocal Expression.    |
|   | 8—9. Preparation of Body. |

THURSDAY.

- |                             |                               |
|-----------------------------|-------------------------------|
| 9—10. Advanced Pantomime.   | 2—3. Readings. Taught by Mrs. |
| 10—11. Shakespeare.         | Anna Baright Curry.           |
| 11—12. Harmonic Gymnastics. | 7—8. Criticism.               |
| 12—1. Recitations.          | 8—9. Advanced Pantomime.      |

SATURDAY.

- |                                |                          |
|--------------------------------|--------------------------|
| 9—10. Extemporaneous Speaking. | 12—1. Voice.             |
| 10—11. Vocal Expression.       | 4—5. Advanced Pantomime. |
| 11—12. Elemental Pantomime.    | 6.15—7.30. Comedy.       |

COURSES OF LECTURES.

REV. EDWARD EVERETT HALE, Extemporaneous Speaking.

S. W. LANGMAID, M.D., Morbid Processes incident to Voice-Production.

Prof. J. W. CHURCHILL, A.M., Bible-Reading.

Prof. H. N. HUDSON, LL.D., Culture and Acquirement.

D. G. WOODVINE, M.D., Anatomy and Physiology of the Vocal Organs.

Rev. W. R. ALGER, Philosophic Principles underlying the Science and Art of Expression.

Hon. J. W. DICKINSON, A.M., Methods of Teaching.

The course will be still more extended next year.

**Graduation.** Students who have taken the degree of A. B. can matriculate in the School of All Sciences, Boston University; and after attending at least five hours each week for two years, will be recommended for the degree of A.M. from the University. All who complete these Processes will receive a personal certificate to that effect, and will be aided as far as possible in securing positions in their chosen profession. Candidates for graduation must pass all the written, oral, and test examinations, and present a thesis with written analysis of some Masterpiece of Art, some Historic Oration, a Tragedy, a Comedy and an Epic Poem, or a Digest of some work to be approved.

**Advantages.** The Technical Training is under the control of one head, that the work may have unity of aim and method; but the assistance of leading specialists will be obtained as far as possible. Students for all professions meet together in the training

work, in the investigation of the Principles of Art, and in many of the hours for Criticism, that they may have the advantage of a comparative study of their art and be more thoroughly imbued with both the artistic and scientific spirit. The special professional work, however, is taught in entirely separate classes.

**Professional.** Students have monthly private recitals before their friends, and public recitals three or four times a year. These recitals include exercises in all phases of Expression. Many other opportunities are afforded for students to appear in public. Every possible advantage will be secured to inspire and aid students in their work.

**Speakers.** Ministers can find, within easy reach, six theological schools, of as many denominations, in which, if they desire, they can pursue special studies in connection with their studies in voice and expression. Lawyers and public speakers can find special and advanced courses in two of the leading Law Schools in the United States, one of which is situated only a block away.

**Teachers.** The schools of Boston afford to teachers the best of opportunities to inform themselves in regard to the most advanced methods in education.

Like advantages can be found in music and other branches.

Students are requested to always consult before making arrangements for their studies aside from their course. Advice will be freely given, and may prove of great value.

**Location.** The school-rooms are near the State House, in the very centre of the city, and can be easily reached by pupils from out of town. Boston has long been noted as the most favorable residence for study in the country, on account of its libraries, free lecture courses, and institutions.

**Expenses.** The Fees are payable in advance to the secretary, or a bond may be given, and payment made during the year.

Tuition, each year, 7 hours a week . . . . . \$100.00

Electives, each hour, once a week, for the year . . . \$15.00

“ “ “ “ “ half-year . . \$10.00

Any Process can be reviewed at half-price.

These terms apply only to hours with the head of the School. Class-hours under assistants are one-third less.

Students taking as many as seven hours a week have extra work given them by assistants, free from additional expense.

All arrangements for private lessons to be given by teachers of this School must be made with Mrs. Anna Baright Curry, formerly teacher in the discontinued School of Oratory, Boston University, and afterward principal of the School of Elocution and Expression. The head of the School can give no lessons to individuals.

**Aid.** A small loan-fund has been established to aid advanced students of marked ability and promise. It will be loaned at a low rate of interest to such as have passed the Seventh Process.

All ministers and theological students will receive assistance from a private source equal to one-third of their tuition.

**Needs.** A small library on the subject of Expression and Oratory has been begun. Any donations of books on the subject of the Voice, Oratory, the Drama, or any books bearing on the subject of Expression, will be thankfully received.

**Examinations.** All applicants can have the benefit of a free personal examination by applying between the 10th and 30th of September. Such an examination will be required of all. Students, in applying by letter, should state something regarding education, previous training, what experience, if any, and the name and address of some one as reference.

**Calendar.** The next year will open Thursday, October 1, 1885, and close May 28, 1886. There will be vacations on all legal holidays, and from December 19, 1885, to January 4, 1886, and one week at Easter.

For further particulars, address

S. S. CURRY, PH D.,

*Freeman Place, Beacon Street, Boston, Mass.*

Residence, 10 Beacon Street.

## STUDENTS.

## STEPS III., IV., V., VI., VII.

Helen Dean Baright . . . . .	<i>Poughkeepsie, N.Y.</i>
Ida Phoebe Carpenter . . . . .	<i>Stanfordville, N.Y.</i>
Francis Clay Croy . . . . .	<i>Ontario, Iowa.</i>
Ida Cathie Clothier . . . . .	<i>Holden, Mo.</i>
Isabel Irving Dudley . . . . .	<i>Cambridge.</i>
Joseph Patterson Kennedy, A.B. (Scio College) .	<i>Scio, O.</i>
Clara Louise Thompson . . . . .	<i>Minneapolis, Minn.</i>
Georgie Howe Townsend, A.B. (Boston University)	<i>Boston.</i>

## STEPS II., III., IV., V., VI.

Susie E. Hoyte . . . . .	<i>Chelsea.</i>
Alice Barnicoat Palmer . . . . .	<i>Boston.</i>
Frank Townsend Southwick . . . . .	<i>Newport, R.I.</i>
Mary E. Stewart . . . . .	<i>Boston.</i>

## STEPS III., IV., V.

Annie Eliza Apthorp . . . . .	<i>Boston.</i>
Onésime Wilfrid Bédard . . . . .	<i>Quebec, Can.</i>
Richard Joseph Burchell . . . . .	<i>Boston.</i>
George James Daniel Currie . . . . .	<i>Boston.</i>
Geo. Erastus Curry, A.B., LL.B., (Boston Univ.) .	<i>Boston.</i>
Emily A. Glover . . . . .	<i>Salem.</i>
Thomas Henry Good . . . . .	<i>Boston Highlands.</i>
May L. Gorman . . . . .	<i>Hyde Park.</i>
Frank Stillman Mason . . . . .	<i>Charlestown.</i>
Georgiana Lucretia McLellan . . . . .	<i>Chelsea.</i>
Sarah Maria Newhall . . . . .	<i>Lynn.</i>
David W. Phipps, S.B. (Inst. of Tech.), LL.B. (B.U.)	<i>Boston.</i>
Esther Catherine Povah . . . . .	<i>South Boston.</i>
Linda Randall . . . . .	<i>Boston.</i>
Mary Ellen Stanley . . . . .	<i>Salem.</i>
Emma Louise Wyman . . . . .	<i>Woburn.</i>
Ella Frances Wyman . . . . .	<i>Woburn.</i>
Henry Zimmerman . . . . .	<i>Boston Highlands.</i>

## STEPS II., III., V.

Albert R. Archibald, A.B. (Boston University) .	<i>Boston.</i>
Frank E. Arthur . . . . .	<i>Lowville, N.Y.</i>
William Nesbitt Brewster, A.B. (O. Wes. Univ.) .	<i>Eaton, O.</i>
Edward Power Dennett, A.B. (Univ. of Pacific) .	<i>Santa Cruz, Cal.</i>
Charles Warren Hollister, A.B. (Allegheny Col.)	<i>Bridgeport, O.</i>
William L. Hood, A.B. (Asb. Univ.), S.T.B. (B.U.) .	<i>Glidden, Iowa.</i>

Charles Monroe Howard . . . . .	<i>Derry, N. H.</i>
Arthur Prentice Rugg, A.B. (Amherst Col.) . . . . .	<i>Sterling.</i>
Albert B. Shields . . . . .	<i>Dorchester.</i>
Daniel Webster Shaw, Ph.B. (Baldwin Univ.) . . . . .	<i>Berea, O.</i>
Francis Marion Warrington, A.M. (N. W. Univ.) . . . . .	<i>Austin, Nev.</i>
Nellie Elizabeth Williams . . . . .	<i>East Pepperell.</i>

STEPS I., II., III., IV.

Abbie Caroline Billings . . . . .	<i>Sharon.</i>
James Horatio Carter . . . . .	<i>Cambridge.</i>
Elizabeth G. Clough . . . . .	<i>West Springfield.</i>
Helen Louise Coe . . . . .	<i>Portland, Me.</i>
Annie Lillian Curtis . . . . .	<i>Somerville.</i>
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William Wolfe Downs . . . . .	<i>Boston.</i>
Mary Ellen Doyle . . . . .	<i>Boston.</i>
John Clark Hewlett . . . . .	<i>Merrick, L.I.</i>
Korehiro Kurahara . . . . .	<i>Tokio, Japan.</i>
Philip Price, A.B. (Syracuse University) . . . . .	<i>Detroit, Mich.</i>

STEPS II., III.

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William Sullivan Ayers, A.B. (S. W. B. Col.) . . . . .	<i>Richmond, Va.</i>
Frank E. Arthur . . . . .	<i>Lowville, N.Y.</i>
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Andrew Chamberlain . . . . .	<i>Cambridgeport.</i>
Charles N. Curtis, A.B. (Drury Col.) D.B. (Yale Col.) . . . . .	<i>Springfield.</i>
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Albert Nathaniel Henry . . . . .	<i>Oshawa, Ont., Can.</i>
Delphine Hanna . . . . .	<i>Fairport, N.Y.</i>
Elizabeth Fernald Hilbourne . . . . .	<i>Malden,</i>
Lyman Gilman Horton . . . . .	<i>E. Greenwich, R.I.</i>
Rollo Franklin Hurlburt, A.B. (Cornell Col.) . . . . .	<i>Marion, Iowa.</i>
Joel M. Leonard, A.B. (Harv. Col.), S.T.B. (B.U.) . . . . .	<i>Newton.</i>
Robert McDonald, A.B. (Acadia Col.) . . . . .	<i>Cambridgeport.</i>
Edwin Lawrence Miller . . . . .	<i>Kinston, N.C.</i>
Webster Miller, A.B. (Lawrence Univ.) . . . . .	<i>Stevens Point, Wis.</i>
Frank Herbert Reed . . . . .	<i>Silver Lake.</i>
Charles Russell Upton, A.B. (Brown University) . . . . .	<i>Newton Centre.</i>
J. R. Van Pelt, A.B. (Illinois Wesleyan University) . . . . .	<i>Bloomington, Ill.</i>
Robert Thomas Wolcott . . . . .	<i>Dover, N.H.</i>

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Catherine Tilly Brown . . . . .	<i>East Somerville.</i>

Robert Eugene Burnett . . . . .	<i>Chelsea.</i>
John Dean Clough . . . . .	<i>Montpelier, Vt.</i>
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Mary Emma Rowe . . . . .	<i>Cambridge.</i>
Arthur Edward Rowse . . . . .	<i>Chelsea.</i>
Emma Schell Schell . . . . .	<i>Boston.</i>
Clara Francis Shaw . . . . .	<i>East Milton.</i>

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Mary Francis Savage . . . . .	<i>Atlantic.</i>
Theodore Francis Tillinghast, A.B. (Brown Univ.) . . . . .	<i>Providence, R.I.</i>
Warren Tyler, A.B. (Wesleyan Univ.) . . . . .	<i>Tylerville, Conn.</i>

## SUMMARY OF STUDENTS.

Whole number of names printed . . . . .	117
Not printed in the Catalogue at their request . . . . .	12
Total number of students . . . . .	129



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JAMES RUSSELL LOWELL will write for THE ATLANTIC MONTHLY for 1886.

## JOHN FISKE

Will contribute six or more papers on United States History, covering the period from the Revolution to the adoption of the Constitution.

## PHILIP GILBERT HAMERTON

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## THOMAS BAILEY ALDRICH

Author of "Marjorie Daw," etc., will contribute some Short Stories.

The various features of THE ATLANTIC which have secured and maintained its remarkable prestige as a literary magazine will be carefully provided for during the coming year. Contributions may be expected from many well-known writers in different departments of literature, as follows:—

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**POETRY.** C. P. Cranch, Julia C. R. Dorr, O. W. Holmes, Lucy Larcom, James Russell Lowell, T. W. Parsons, Nora Perry, E. C. Stedman, Celia Thaxter, Edith M. Thomas, J. G. Whittier, William Winter.

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SECOND ANNUAL CATALOGUE

OF THE

SCHOOL OF EXPRESSION

IN CHARGE OF

S. S. CURRY, PH. D.,

SNOW PROFESSOR OF ORATORY, BOSTON UNIVERSITY, AND ACTING DAVIS PROFESSOR OF  
ELOCUTION, NEWTON THEOLOGICAL INSTITUTION.

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"But well to say, and so to mean,—  
That sweet accord is seldom seen."  
SIR THOMAS WYATT.

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FREEMAN PLACE, BEACON STREET, BOSTON.  
1886.

THIS SCHOOL was organized in the year 1885 by its present Principal, Snow Professor of Elocution and Oratory, Boston University, with permission of the Trustees of the University. The object is to found an endowed school entirely free from all speculative management, and upon as permanent a basis as any professional school in other departments of education.

All teachers including the principal are placed upon salaries, the accounts of the Business Secretary are audited and careful reports made of all receipts and expenditures. All surplus will be devoted to a fund for a permanent building. Friends of the cause are requested to investigate the methods of the school and the results accomplished.

Donations of any kind to establish Scholarships, Professorships, Lectureships, for the Library or Building Fund may be committed to the trust of the following well known citizens, who will see that they are applied to the objects for which they are intended.

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# SCHOOL OF EXPRESSION.

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## TEACHERS.

S. S. CURRY, Ph. D., *Technical Training, Pantomime and higher Forms of Expression.*

LELAND T. POWERS, *Vocal Expression.*

ANNA BARIGHT CURRY., *Literature and Expression.*

LUTHER T. TOWNSEND, D. D., *Rhetoric and Literary Criticism.*

J. W. DEARBORN, A. M., *Principles of Art.*

CLARA LOUISE THOMPSON, *Instructor in Training.*

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HENRY N. HUDSON, LL. D., \* *Culture and Acquirement, Shakespeare.*

S. W. LANGMAID, M. D., *Morbid Processes incident to Voice Production.*

J. W. DICKINSON, LL. D., *Methods of Teaching.*

D. G. WOODVINE, M.D., *Anatomy of the Vocal Organs.*

EDWARD EVERETT HALE, D.D., *Extemporaneous Speaking.*

GEORGE J. D. CURRIE, *Business Secretary.*

FRANK S. MASON, *Assistant Librarian.*

**Aim.** The general aim is to furnish the most thorough and comprehensive courses of instruction in all forms of Expression and Delivery. Every kind of training is included so as to develop perfect control over all the mental and emotional powers as well as their outward agents of manifestation; to develop vigor and harmony of all the psychic faculties, flexibility and responsiveness in the whole organism; in short, to secure that ease, precision, repose and unity which result from the harmonious education of the whole man according to the methods of nature.

**Course.** In addition to the technical training for control over mind, voice and body, there is practical work with special applications to the members of all professions, such as teachers,

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\*Deceased, Jan. 16, 1886.

lawyers, ministers and other public speakers, readers and professional artists. The full course of training, is divided into steps or processes, which must be mastered in their order, with additional hours for special professional work which are elective.

#### JUNIOR SECTION.

- I. PSYCHIC.—Training to secure proper mental action in Expression; to develop the oratoric, dramatic and artistic instincts of the man; elementary principles of Vocal Expression. *Three hours a week.*
- II. VOCAL.—Voice Culture, including training to secure control of breath, to attain Ease, Purity, Flexibility, Resonance and Tone-color; eradication of the causes of Faults of the Voice; education of Ease, Precision and Harmony in Articulation; Vocal Quantity and Pronunciation. *Two hours a week.*
- III. PLASTIC.—Development of the whole Body as the instrument of Expression; Poise, Freedom, Decision and Harmony in the action of the Body; development of Unity and Co-operation among all the agents; Plasticity and Responsiveness in the whole organism; Harmonic and Pantomimic Gymnastics. *Two hours a week.*
- IV. ELECTIVE.—Recitations and Criticism, Shakespeare, English Literature, Study of Old Comedies for the education of the powers of conception; Dramatic Training; Criticism of Works of Art, Extemporaneous Speaking, History of poetry. *Each one hour a week,*

#### MIDDLE SECTION.

- V. MELODIC.—Naturalness and Simplicity in Vocal Expression, Rhythm, Melody and Harmony in Speech, Language of Inflection, Tone-color, and all forms of Vocal Expression; Recitations and Criticism. *Three hours a week.*
- VI. PANTOMIMIC.—Language of each agent in the Body; Study and Development of the Significant Actions of the Body; Elliptic, Descriptive and other forms of Pantomime; Advanced Pantomimic Gymnastics. *Three hours a week.*
- VII. ADVANCED VOCAL.—Development of Agility and Tone-color in the Voice. *One hour a week.*
- VIII. ELECTIVE.—Principles of Art, with illustrative applications, and Criticism of Works of Art, *one hour a week.* Shakespeare, *one hour a week.* Literature and Expression, *one hour a week.* Dramatic Training, *three hours a week.* Historical Review of Principles and Methods of Teaching, *one hour a week.* Study of Poetry and History of the Drama, *one hour a week.*

Principles of Oratory with discussion and Extemporaneous Speaking, *one hour a week.*

SENIOR SECTION.

- IX. HARMONIC.—Unity of all forms of Expression, Psychology of Expression, Advanced Criticism, *two hours a week.* Gamuts of Pantomime, *two hours a week.* Advanced Vocal Training, *one hour a week.*
- X. PHILOSOPHIC.—Principles of Expression in man and animals, Universal Physiognomy, Laws and Principles governing all phases of Expression, *one hour a week.*
- XI. PHYSIOGNOMIC.—Characterization, Study of Bearings, *two hours a week.*
- XII. ARTISTIC.—Principles of Universal Art, Criticism of Works of Art, Literature, Drama, Painting, Sculpture. Special application of the fundamental principles of Art to all phases of Expression. *One hour a week.*
- XIII. ELECTIVE, ACCORDING TO PROFESSION:
  1. *Histrionic*.—Public Reading and Recitation as an Art, *one hour a week.* Platform and Stage business, with practical work in Dramatic Expression; *three hours a week.* Shakespeare, *two hours a week.*
  2. *Oratoric*.—Extemporaneous Speaking, History and Principles of Oratory with practical discussions, Debates upon vital questions of the day. *one hour a week.*
  3. *Liturgic*.—Bible and Hymn Reading, *one hour a week.*
  4. *Pedagogic*.—Historical development of the Science of Teaching; Methods of Teaching Elocution with practical illustrations and criticism, *One hour a week.*
  5. *Literary*.—Rhetoric and Literary Criticism, with reference to Authorship; Study in advanced phases of Literature. *Two hours a week.* Etymology, *one hour a week.*

The course may be taken in four different ways:

**Time.** *First*—Students by taking at least ten hours a week can complete the course in three years.

*Second*—In some cases those who have had previous courses of training and are thoroughly prepared, by taking at least fifteen hours a week, can complete the course in two years.

*Third*—Graduates from the discontinued University School of Oratory, or other schools of elocution, may select advanced work from any part of the course for which they are prepared.

*Fourth*—Students may elect work according to their strength and needs, and extend the course over as long a period as they wish.

**Special  
Courses.**

Besides this more advanced and thorough course, shorter courses will be arranged for Saturdays, evenings and other times, to accommodate public speakers, teachers in public schools, students in the neighboring colleges, those who wish to study merely for general culture, or those who come from out of town and can only attend one or two days a week. These courses will consist in one hour a week for Training of the Voice, one hour a week in Vocal Expression, one hour a week in Pantomimic Training, with additional hours which may be selected from the elective hours in the regular course.

**Degree  
of A.M.**

Students who have taken the degree of A.B. can matriculate in the School of All Sciences, Boston University, and after attending a prescribed course for two years, will be recommended to the University for the degree of A.M.

**Graduation.**

Candidates for graduation must pass all the written, oral, and test examinations, and present a thesis with written analysis of some masterpiece of art, some historic oration, tragedy, a comedy and an epic poem, or a digest of some work to be approved.

**Technical  
Methods.**

The methods of accomplishing the various aims indicated in the course are the outgrowth of extensive courses of investigation, including personal training and instruction from the foremost teachers of voice, expression, and oratory in England, France, and Italy, as well as America. Acknowledgement is due to about thirty of these. In the vocal training, special acknowledgement is due to Signior Lamperti, of Milan, and his pupil, Mr. Shakespeare of London. Their methods, with some modifications, have been specially applied to the speaking voice and the needs of pupils in vocal expression. Great assistance in relation to the voice was also rendered by the late M. James, of Paris, the able assistant for twenty years of Signior Wachtel. In the pantomimic training, acknowledgement is due to Mr. Steele Mac-Kaye, the assistant and successor of Delsarte. The elocution is mainly a continuation and application of the methods of Professor L. B. Monroe, the lamented Dean of the discontinued Boston University School of Oratory.



**Unity of Method.** While the assistance of leading specialists in every department of the work will be secured as far as possible, every endeavor is made to secure unity of aim and method, especially in all technical training.

**Recitals.** Students have monthly recitals before their friends, and more public recitals three or four times a year. These recitals, as far as possible, include exercises in all phases of Expression. Many other opportunities are afforded for students to appear in public. Public lectures and talks before the school will be secured to aid and inspire students in their work.

**Location.** The school-rooms are near the State House, in the very centre of the city, and can easily be reached by pupils from out of town. Boston has long been noted as the most favorable residence for study in the country, on account of its public library (open to members of the school), free lecture courses, and institutions.

**Other Advantages.** Among the special peculiarities of the School may be mentioned: 1. Thorough and separate work for each profession. 2. Courses and classes so arranged that studies can be selected according to individual needs. 3. Combination of private lessons with class work through the whole course. 4. All forms of training so as to meet every need. 5. The number in all classes limited according to the nature of the work. 6. The most thorough method in accordance with the most advanced ideas in education. 7. Thorough radical training with no superficial coaching, speculative theorizing, or teaching by imitation. 8. All faults corrected by eradication of causes. 9. Training of all the powers of thought, emotion and will concerned in Expression.

**Terms.** The fees are payable in advanced to the secretary, or a bond may be given and payment made during the year with an additional charge of five per cent.

Seven hours a week with course of private lessons for the year, \$110.

Ten hours a week with course of private lessons for the year, 150.

Three hours a week with course of private lessons for the year, 50.

Each additional hour or special elective, 15.

Three lessons a week in training with programmes of exercises will be without extra expense to those who elect seven or ten hours a week, mak-

ing in all from three hundred and fifty to four hundred and fifty hours actual instruction for the year.

The terms for half year will be two-thirds of the above amounts. No reduction will be made except in cases of protracted sickness. Any subject may be reviewed at half price. The Preparatory Class and classes for Teachers will be \$15 each for the year. Fee for Diploma \$5.

Private lessons may be obtained of the teachers at from \$1.00 to \$6.00 an hour, depending upon the teacher and the number of lessons taken.

Aid. A small loan-fund has been established to aid advanced students of marked ability and promise. It will be loaned at a low rate of interest to students in the senior section who need assistance. All ministers and theological students will receive assistance from a private source equal to one-third of their tuition.

Library. A small Library of books on Expression and Oratory has been collected. Any donations of books bearing on the subjects of voice, oratory, the drama, or expression in general, will be thankfully received.

Admission. All who apply the last two weeks of September or first week in June, from ten to twelve a.m., have the benefit of a free personal examination. Applicants by letter should state something regarding general education, previous training, experience, if any, and the name and address of some one as reference.

Calendar. The next year will open Thursday, October 6, 1886, and close May 26, 1887. There will be vacations on all legal holidays, from December 18, 1886, to January 3, 1887, and one week at Easter.

Information regarding special courses and studies which are adapted to different professions or individual needs will be given on application by letter. Address,

S. S. CURRY, Ph.D.,

*Freeman Pl. Beacon St., Boston, Mass.*

Institutions desiring teachers for permanent or temporary positions are requested to apply as above.

*SUMMER SESSION.* A special session will be held this summer, beginning July 12th and lasting five weeks. There will be four hours of work each day under the personal instruction of the Principal. Two hours a day devoted to the methods of Delsarte, one hour a day to Vocal Expression and one to Vocal Training. *Send for special circular.*

# STUDENTS.

## POST GRADUATES.

Helen Dean Baright . . . . .	<i>Poughkeepsie, N. Y.</i>
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Emma Georgia Greenleaf . . . . .	<i>Roxbury.</i>
Monroe Conservatory of Oratory, Class of '84.	
Carrie E. Linnell . . . . .	<i>Minneapolis, Minn.</i>
Boston School of Oratory, Class of '81.	
Louise Peabody Sargent . . . . .	<i>Medford.</i>
Boston University School of Oratory, Class of '77.	
Clara Louise Thompson . . . . .	<i>Minneapolis, Minn.</i>
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Sarah Thwing . . . . .	<i>Boston.</i>
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William Cowe . . . . .	<i>Boston.</i>
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George A. Sanderson . . . . .	<i>Littleton.</i>
Arthur James Selfidge . . . . .	<i>Oakland, Cal.</i>
James A. Stockwell . . . . .	<i>Stoneham.</i>

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Post Graduates . . . . .	10
Class of '87 . . . . .	7
Total . . . . .	17
Middlers, Class I. . . . .	15
"    "    II. . . . .	8
Total . . . . .	23
Juniors, Class I. . . . .	22
"    "    II. . . . .	19
"    "    III. . . . .	39
Total . . . . .	80
Special Students . . . . .	21
Total number of Students . . . . .	141

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XIX. LITERATURE. — Coleridge, Holmes, Carlyle and Ruskin. General summary of the chief works of Literature as related to Expression. Peculiarities in the rendering of different Authors.

ELECTIVES, ACCORDING TO PROFESSIONAL AIM:

1. *Histrionic.* — Stage Business; practical study and representation of all forms of the Drama, so as to develop the powers of Expression in every phase of human experience, and to give practice in all forms of Characterization; study of Shakespeare; division of dramatic students into companies.

2. *Oratoric.* — Extemporaneous Speaking on subjects selected from the History of Oratory; general requisites of Oratory; discussion of the leading questions of the day; analysis and criticism, with discussions of the leading orations of the world.

3. *Pedagogic.* — Methods of Teaching Elocution, with practical illustrations and criticism; a review for teachers of all methods in Expression.

4. *Literary.* — Rhetoric, and Literary Criticism; study in advanced phases of Literature; the principles of Etymology.

5. *Homiletic and Liturgic.* — Bible and Hymn reading, with all

phases of Expression and delivery ; Special training for the eradication of faults peculiar to clergymen.

*Note.*—The advanced courses in Shakespeare, Literature, Dramatic Training, Art, Extemporaneous Speaking, and Methods of Teaching, are arranged in courses of two years, open to Middle and Senior students, and are given upon alternate years, so that often work of the Senior year will be taken up before work of the Middle year, but this does not affect the amount of work in the course.

There are four courses for graduation in the School :  
 Courses for the Professions. a course for Public Speakers, a course for Teachers of Elocution, a course for Public Readers and Professionals, and a course for General Culture. Besides these regular courses there will be special courses arranged for stuttering, stammering and other impediments of speech ; for Teachers in the Public Schools and other Professions.

Candidates for graduation in all these courses will meet  
 Taught Together. together for the technical training to secure control over voice and body, in much of the work for vocal Expression, in all work to secure correct action of the mind in speaking and reading, and in most of the Literary Training. Much of the work for Criticism and Practical Rendering will also be done together for mutual criticism and inspiration, as well as a comparative study of each art or phrase of Expression. This is found to be an advantage, as there is a mutual inspiration in bringing together those studying Expression for different professions. In studying merely one phase of Expression, students are in great danger of becoming one-sided and developing mannerisms. Bringing all the professions together corrects any tendency of this kind.

Separate Work  
for each  
Profession. In addition to the technical training for self-control, there are separate hours arranged for all professions, so that students can study the application of the work of Expression to their special field.

The work for the different professions may be outlined as follows :

I. **SPEAKERS' COURSE.** — Special work to develop correct mental action in speaking, so as to be able to think upon the feet, and to reproduce a process of thought ; Education of the power of penetration, imagination, method, sympathy ; development of the oratoric instincts ; training for harmony of thought and emotion by will.

Extemporaneous Speaking on subjects selected from the History of Oratory ; Analysis, criticism and discussion of the leading orations of the world ; General requisites of Oratory ; Discussion of the leading questions of the day, with criticisms ; Special phases of Oratory ; Public Lecturing ; Principles governing the Oratory of the legal profession ; Bible and Hymn reading.

Study of Shakespeare and various forms of Literature, to develop simplicity and naturalness, and as the best practical means of gaining a knowledge of human nature, which is absolutely essential to all public speakers.

II. **TEACHERS' COURSE.** — The aim of this course is to thoroughly prepare students for Professorships in Colleges, or for positions in the Normal Schools, High Schools and other institutions.

In addition to the regular training of the School, special hours are arranged for teachers to review the methods of the School ; Discussion of the general principles of training ; historic reviews of all methods used in teaching Elocution and Voice Training ; Special dangers ; History of Pedagogy ; Discussion and review of all historic methods in teaching, with special reference to the work of Expression.

III. **PROFESSIONAL COURSE.** — This includes all the regular practical training of the School with more advanced work in training ; the thorough study of

Art, especially in view of understanding the universal principles and canons of all the arts, and development of the artistic spirit and instincts ; Study of characterization, bearings of all parts of the body, and mastery of gamuts for securing perfect control and unity of all parts of the body.

Practical Rendering of all forms of Literature, according to special principles of Art and Expression. Study of the spirit of the leading authors, and relation to Expression. Public Reading as an art.

Reading and acting of old Comedies and Shakespeare, to educate the powers of conception, and to thoroughly study human nature and the highest ideal of dramatic art.

Division of students into sections ; Assignment of parts ; Practical study of all forms of the Drama, so as to develop the power to express every phase of human experience, and to secure practice in all forms of characterization ; Stage and platform business.

In connection with Recitals, Hours for criticism, and Public Performances, a careful oversight is observed regarding the artistic growth of students.

IV. COURSE FOR GENERAL CULTURE. — This consists in the training of the School to develop the pleasant qualities of the voice, grace and ease in bearing, health and vitality. Thorough study of the principles of Art, the endeavor being to awaken reaction against realism by a better understanding of the nature, canons, principles and philosophy, as well as from a study of the greatest works of Art.

Practical study of Literature as an art, the endeavor being not to follow the ordinary analytic and abstract methods of teaching, but to lead students to make investigations, and to understand the spirit and to reproduce and embody the best forms of Literature through Expression.

Thorough courses have been arranged for stuttering, stammering, and all impediments of speech. Special information regarding this will be given on application. Also courses in Articulation and Dramatic Action, for Singers.

Time to  
complete  
a Course.

The work of the School is so arranged that no student is retarded on account of the class. Students are arranged in classes according to their needs, so that the time to complete a course will depend upon the industry, health, preparation and ability of the student.

The courses are arranged so that the work can be done in many ways : —

*First.* Students, by taking at least ten hours a week, can usually complete a course in three years.

*Second.* In some cases those who have had previous courses in training, and are thoroughly prepared, by taking fifteen hours a week, can complete a course in two years. This, however, is not usually recommended, as it takes time for growth, and it is not usually advantageous to complete the course in too short a period.

*Third.* Graduates from the discontinued School of Oratory, or other Schools of Elocution, may select advanced work from any part of the course for which they are prepared.

*Fourth.* Students may elect work according to their strength, needs and professional aim, and may extend the course over as long a period as they wish.

Special  
Courses.

Besides these more advanced and thorough courses, shorter courses will be arranged on Saturdays, evenings, and at other times, to accommodate public speakers, teachers in the public schools, students in the neighboring colleges, those who wish to study merely for general culture, or those who come from

out of town and can only attend one or two days a week. All such persons who cannot take full courses can select work according to their personal needs and aims, and will be registered as special students.

Degree  
of A.M. Students who have taken the degree of A.B. can matriculate in the School of All Sciences, Boston University, and, after attending a prescribed course for two years, will be recommended to the University for the degree of A.M.

Graduation. Candidates for graduation must pass all the written, oral and test examinations, and present a thesis with written analysis of some masterpiece of art, some historic oration, tragedy, a comedy and an epic poem.

Technical  
Methods. The methods of accomplishing the various aims indicated in the course are the outgrowth of extensive courses of investigation, including personal training and instruction from the foremost teachers of Voice, Expression and Oratory in England, France and Italy, as well as America. Acknowledgement is due to about thirty of these. In the Vocal Training special acknowledgement is due to Signior Lamperti, of Milan, and his pupil, Mr. Shakespeare, of London. Their methods, with some modifications, have been specially applied to the speaking voice and the needs of pupils in Vocal Expression. Great assistance in relation to the voice was also rendered by the late M. James, of Paris, the able assistant for twenty years of Signior Wachtel. In the Pantomimic Training, acknowledgement is due to Mr. Steele MacKaye,

the assistant and successor of Delsarte. The Elocution is mainly a continuation and application of the methods of Professor L. B. Monroe, the lamented Dean of the discontinued Boston University School of Oratory.

Unity of  
Method. While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in all technical training.

Recitals. Students have monthly recitals before their friends, and more public recitals three or four times a year. These recitals, as far as possible, include exercises in all phases of Expression. Many other opportunities are afforded for students to appear in public. Public lectures and talks before the School will be secured to aid and inspire students in their work.

Location. The School-rooms are near the State House, in the very centre of the city, and can easily be reached by pupils from out of town. Boston has long been noted as the most favorable residence for study in the country, on account of its Public Library (open to members of the School), free lecture courses, and institutions.

Other  
Advantages. Among the special peculiarities of the School may be mentioned : —

1. Thorough and separate work for each profession.
2. Courses and classes so arranged that studies can be selected according to individual needs.

3. Combination of private lessons with class work through the whole course.
4. All forms and most advanced methods of training, so as to meet every need.
5. The number in all classes limited according to the nature of the work.
6. All faults corrected by eradication of causes.
7. Training of the powers of thought, emotion and will in Expression.

The fees are payable two-thirds in advance ; or a bond  
**Terms.** may be given, and payment made during the year.

Tuition for regular course for each year, with course of private lessons, \$150.00  
 Electives, or work by subjects, each hour per week, for the year . . . 15.00

Terms for half year will be two-thirds of the above amounts. No reduction will be made except in cases of protracted sickness. Any subject may be reviewed at half price. Fee for Diploma, \$5.00.

Private lessons may be obtained of the teachers at from \$1.00 to \$6.00 an hour, depending upon the teacher and the number of lessons.

A small loan-fund has been established to aid advanced  
**Aid.** students of marked ability and promise. It will be loaned at a low rate of interest to students in the senior section who need assistance. Ministers of every denomination and theological students studying for the regular ministry will receive assistance from a private source equal to one-third of their tuition.

A small Library of books on Expression and Oratory  
**Library.** has been collected. Any donation of books bearing on the subjects of Voice, Oratory, the Drama, or Expression in general, will be thankfully received.



Admission. All who apply the last two weeks in September or first week in June, from ten to twelve A. M., have the benefit of a free personal examination. Applicants by letter should state something regarding general education, previous training, experience, if any, and the address of some one as reference.

Calendar. The next year will open Thursday, October 6, 1887, and close May 27, 1888. There will be vacations on all legal holidays; from December 24, 1887, to January 4, 1888; and one week at Easter.

Information regarding special courses and studies which are adapted to different professions or individual needs will be given on application by letter. Address,

S. S. CURRY, PH.D.,

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The Summer Session of the School will be held this year at Saratoga Springs, N. Y., opening July 5th, and continuing six weeks. There will be an Advanced Course and a Beginning Course, — in all about ten hours' work each day, from which students can select work adapted to their needs. There will be Readings and Excursions; in short, every effort will be made to make this the most important symposium for students of the art that has ever been arranged. Persons desiring copies of the Summer Circular or the Annual Report, for themselves or friends, will address the Secretary of the School, Mr. CHAS. D. CRAIGIE, Freeman Place, Beacon Street, Boston, Mass., or as above.

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LADIES AND GENTLEMEN:

OUR reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression. It seems to me the danger in teaching elocution, though I do not claim to be an authority, is that some formal and artificial method should supersede nature. But in this school you seek to avoid that danger by the recognition of the principle, that all good speaking comes from the training of the faculties of the mind. For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation. I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent Institution will be the result.

# SCHOOL OF EXPRESSION.

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The School of Expression was organized from private classes in the spring of the year 1885, by the Snow Professor of Elocution and Oratory, Boston University, with the permission of the trustees to carry on the work of the University School of Oratory, discontinued in 1879, at the death of the lamented Dean Monroe. The work of the School has so grown

Growth. that it will be incorporated as a school entirely separate from the University. The Dean has resigned his position as Snow Professor in Oratory in the University, and will devote his time more fully to the School.

Plan. It is the plan of the founders to establish an endowed school, free from all speculative management, with the most thorough courses possible to meet the needs of this neglected department of education, and to elevate the whole work of elocutionary training to a higher plane.

Aim. The great aim of the School is to develop the speaking voice in all its phases, especially with the view of improving the qualities of the American voice ; to secure ease in the use of the voice in conversation, as well as upon the platform ; to

develop the artistic nature of men, so as to secure harmony and practical power to use their knowledge and express their ideas to others ; to lead men to study the phenomena of voice, and the whole action of the body, in relation to the mind, carefully and scientifically ; and to elevate as far as possible all forms of training.

Specific Aims. The more specific aims of the School are : to train the voice and bearing of clergymen ; to secure simplicity, naturalness, ease and effectiveness in delivery ; to furnish practical training needed by teachers in the Public Schools, not only to secure ease in the use of the voice, and to save their vital energy and health, but to develop such agreeable and pleasant qualities as will have a good influence over the children committed to their care ; to eradicate all impediments of speech, such as stammering and stuttering ; to apply such courses of training as will secure grace and ease of manner in society and the home ; to train teachers of expression for the various schools and colleges of the country ; to train public readers and professionals, and lead them to such a thorough study of nature and of the universal principles of art as will enable them to elevate the standard of entertainments in the country.

Special Needs. The School has especial need for a permanent building, also endowed chairs for instructors in Vocal Training, Vocal Expression, Pantomimic Training, Stammering, and Bible Reading, and also endowment for several Scholarships for ministers, missionaries, and others. Any one of these needs may serve as a lasting memorial, as only the interest of the money will be used.



The several departments and amounts may be outlined as follows :

Building,	\$50,000 or over,	to be named in honor of donor.
Rooms in Building,	\$2,000 to \$5,000.	" " " " " " "
Instructorships,	\$5,000 to \$20,000,	" " " " " " "
Scholarships,	\$1,000 to \$3,000,	" " " " " " "

Mr. Henry Irving has given the entire proceeds of a  
 Mr. Irving's reading given by himself and Miss Terry, amounting to  
 Gift. \$1200, to endow a lectureship. The interest of this  
 amount will enable the School to have a

HENRY IRVING LECTURER UPON SHAKESPEARE.

Several friends of the School have promised scholarships which will  
 be announced in a short time.

The Trust Committee of the School appeals to the benev-  
 Appeal. olent people of the city and country in behalf of a branch  
 of education which has never been endowed. Everywhere  
 can be found institutions to meet almost every need of education, but  
 no endowed school exists for the education of stammerers, to train  
 the speaking voice of ministers and speakers, and to elevate the work  
 of elocutionary training to a higher standard of excellence.

Donations may be sent to the Treasurer of the Trust Committee,

COL. CHAS. FAIRCHILD,

*Lee, Higginson, & Co., 44 State St., Boston.*

Persons who desire to understand more fully the aims and methods  
 of the School are requested to correspond with the Dean, S. S. Curry,  
 Ph.D., Hotel Berkshire, 192 Dartmouth St., Boston.

## COMMITTEES.

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### TRUST COMMITTEE.

His Excellency Gov. OLIVER AMES,

Hon. ALEX. H. RICE,	Hon. WM. GASTON,
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Hon. JONA. BOURNE,	Hon. EUSTACE C. FITZ,
Col. CHARLES FAIRCHILD, Treasurer, 44 State St.	

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S. W. LANGMAID, M.D.,	Mr. S. B. WHITNEY,
Mr. HENRY A. CLAPP.	

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W. E. HUNTINGTON, Ph.D.,	J. W. BASHFORD, Ph.D.,
A. E. WINSHIP, M.A.,	MISS LUCIA PEABODY.
L. T. TOWNSEND, D.D.,	

## FACULTY.

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### TEACHERS.

S. S. CURRY, Ph.D.,

Vocal and Pantomimic Training, and Expression.

JOSEPH T. DURVEA, D.D.,

Psychology as related to Expression.

J. W. DICKINSON, LL.D.,

Psychology as related to Methods of Teaching.

ANNA BARIGHT CURRY,

Vocal Expression, Literature and Expression,

WILLIAM SEYMOUR,

Dramatic Training, Histrionic Art.

J. W. DEARBORN, A.M.,

General Principles of Art.

L. T. TOWNSEND, D.D.,

Rhetoric and Literary Criticism.

WM. MARSHALL WARREN, A.B.,

Instructor in Literature.

LECTURERS AND READERS.

---

EDWARD EVERETT HALE, D.D.,  
Extemporaneous Speaking.

WM. J. ROLFE, A.M.,  
Shakespeare.

SIDNEY DICKINSON, M.A.,  
Art Treasures of Europe, illustrated by the Stereopticon.

Rev. W. R. ALGER,  
Personality in Expression.

Mr. HENRY IRVING and Miss ELLEN TERRY,  
Miscellaneous Reading.

Prof. J. W. CHURCHILL, A.M.,  
Two Readings, from Various Authors.

GEORGE RIDDLE,  
Miscellaneous Reading.

WM. E. EASTY,  
Readings from Dickens.

---

A. L. HOLMES, M.A.,  
Registrar.

FRANK S. MASON,  
Assistant Treasurer.

# STUDENTS.

## POST GRADUATES.

William B. Chamberlain, A.M.	<i>Oberlin, O.</i>
Madame Seiler's School of Vocal Art, Philadelphia, Pa.	
May Holden Dadmun	<i>Boston.</i>
School of Expression, Class of '87.	
Katherine Arrott Findley	<i>Kutztown, Pa.</i>
Boston University School of Oratory, Class of '77.	
Annie Elizabeth French	<i>Pittsfield, N. H.</i>
School of Expression, Class of '87.	
John Roberts Kincaid	<i>Boston.</i>
School of Expression, Class of '87.	
Ella Maud Murray	<i>Boston.</i>
School of Expression, Class of '87.	

## SENIORS.

### CLASS I.

Emilie Alvira Bruce	<i>Boston.</i>
Cora Elizabeth Everett	<i>Norwood, Mass.</i>
Lea May Heath	<i>Cincinnati, O.</i>
Alonzo Lee Holmes, M.A. (Victoria Univ.)	<i>Stanstead, P. Q.</i>
Ella Frances Wyman	<i>Woburn, Mass.</i>
Emma Louise Wyman	<i>Woburn, Mass.</i>

### CLASS II.

Louis Ellms	<i>So. Scituate.</i>
Emily A. Glover	<i>Salem, Mass.</i>

Etta Gertrude Rogerson . . . . .	<i>Boston.</i>
Mary Ellen Stanley . . . . .	<i>Salem, Mass.</i>
Ella Gertrude Stimson . . . . .	<i>Boston.</i>

## MIDDLERS.

## CLASS I.

Cornelia Vine Baker . . . . .	<i>Georgetown, Mass.</i>
Herbert Quincy Emery . . . . .	<i>Roxbury, Mass.</i>
Gertrude Smith . . . . .	<i>Melrose Highlands.</i>
Jenet Hellewell . . . . .	<i>Boston.</i>
William Livingston Lockwood . . . . .	<i>Boston.</i>
Grosvenor May Robinson . . . . .	<i>Roxbury.</i>

## CLASS II.

Forrest Bean . . . . .	<i>Boston.</i>
Mary Katherine Cameron . . . . .	<i>So. Boston.</i>
Helen May Cole . . . . .	<i>Hyde Park, Mass.</i>
Genevieve Handy . . . . .	<i>Cataumet, Mass.</i>
Shailer Matthews, A.M. (Colby Univ.) . . . . .	<i>Waterville, Me.</i>
Frank Stillman Mason . . . . .	<i>Charlestown, Mass.</i>
Henry Beman Miter, A.B. (Ripon College). . . . .	<i>Ripon, Wis.</i>
Mary Elizabeth Newman . . . . .	<i>Chelsea, Mass.</i>
Sarah Maria Newhall . . . . .	<i>Lynn, Mass.</i>
Joan Robertson . . . . .	<i>Montville, Conn.</i>
Josephine Helena Short, A.B. (Boston Univ.) . . . . .	<i>Boston.</i>
Hortense Woodvine . . . . .	<i>Boston.</i>

## JUNIORS.

## CLASS I.

Florence Frances Barton . . . . .	<i>Newport, N. H.</i>
Carrie Maud Brown . . . . .	<i>Boston.</i>

Suzella Cummings	. . . . .	<i>Somerville, Mass.</i>
Mae Deming	. . . . .	<i>Kenton, Ohio.</i>
Mary Florence Farren	. . . . .	<i>Chelsea, Mass.</i>
Mary Garrard	. . . . .	<i>Morrison, Ill.</i>
Ella Gertrude Litchfield	. . . . .	<i>No. Scituate.</i>
Alice Mabel Newton	. . . . .	<i>Dorchester, Mass.</i>
Willis Patterson Odell, A.B. (Boston Univ.)	. . . . .	<i>Malden.</i>
Harry Griswold Osburn	. . . . .	<i>Sewickley, Pa.</i>
Amanda M. Potter	. . . . .	<i>Gold Hill, Nevada</i>

CLASS II.

Emma Adams	. . . . .	<i>Hartford, Conn.</i>
Huber Gray Buehler, A.M. (Penn. Col.)	. . . . .	<i>Gettysburg.</i>
Abbie L. Cadle	. . . . .	<i>Stockton, Cal.</i>
Susie M. Cox	. . . . .	<i>Boston.</i>
Benjamin Alfred Dumm, A.B. (Western Md. Col.)	. . . . .	<i>Union Bridge, Md.</i>
Andrew Smith Ficthorn, A.M. (Penn. Col.)	. . . . .	<i>Lewistown, Pa.</i>
Howard Hendrickson, A.M.	. . . . .	<i>Albany, N. Y.</i>
Laura May Houghwout	. . . . .	<i>Poland, Me.</i>
John Kimball	. . . . .	<i>Williamsport, Pa.</i>
Anna Saunders Klotz	. . . . .	<i>Hackettstown, N. J.</i>
Mary Laurie Mattoon	. . . . .	<i>Charlotte, N. C.</i>
Orron Howard McNulty, A.M. (Laf. Col.)	. . . . .	<i>Carbondale, Pa.</i>
Austin Heaton Merrill, A.M.	. . . . .	<i>Nashville, Tenn.</i>
Howard Oppenheim	. . . . .	<i>Albany, N. Y.</i>
George Landor Perin	. . . . .	<i>Roxbury.</i>
Katherine Pigott	. . . . .	<i>Philadelphia, Pa.</i>
Eddy Thomas Pitts, A.B. (Bates Col.)	. . . . .	<i>Weymouth.</i>
John Pollard, A. M., D. D. (Columbian Univ.)	. . . . .	<i>Richmond, Va.</i>

Mary A. Roberts . . . . .	<i>Carbondale, Ill.</i>
John Peat Stephen . . . . .	<i>Montreal, Canada.</i>
Kate Bent Wheelock . . . . .	<i>Williamsport, Pa.</i>

## CLASS III.

Charles Edgar Allen . . . . .	<i>Boston.</i>
Ernest William Branch . . . . .	<i>Boston.</i>
Bertha Wakefield Corliss . . . . .	<i>Somerville, Mass.</i>
Alberta Allison Cutler . . . . .	<i>Boston.</i>
George Ainsworth Dunn . . . . .	<i>Gardner.</i>
David Ellsworth Gould . . . . .	<i>Chelsea, Mass.</i>
Lawrence Barrett Greenwood . . . . .	<i>Everett, Mass.</i>
Sarah C. L. Evans . . . . .	<i>Boston.</i>
Thomas Hawley . . . . .	<i>East Boston.</i>
Annie Hawley . . . . .	<i>East Boston.</i>
Jay Forrest Lyon . . . . .	<i>Elkhorn, Wis.</i>
James Barton Niver . . . . .	<i>Boston.</i>
Julia Amanda Reed . . . . .	<i>Fall River, Mass.</i>
Clift Rodgers Richards . . . . .	<i>E. Marshfield.</i>
Arthur Edward Rowse . . . . .	<i>Chelsea, Mass.</i>
Leroy Sumner Stowe, A.M., S.T.B. . . . .	<i>West Granby, Ct.</i>
Sara Shaw . . . . .	<i>Braintree, Mass.</i>
Amy Louise Wellington . . . . .	<i>Charlestown, Mass.</i>

## CLASS IV.

William Frederick Berry . . . . .	<i>Roxbury, Mass.</i>
William Joseph Bradley . . . . .	<i>Lawrence.</i>
William Andrew Chaplin . . . . .	<i>St. Johnsbury, Vt.</i>
Willis Milton Cleaveland . . . . .	<i>Salem Depot, N. H.</i>
Arthur Melville Conard, A.B. (Ill. Wes. Univ.) . . . . .	<i>Bloomington, Ill.</i>



Etta Montgomery Conard	. . . . .	<i>Bloomington, Ill.</i>
Frank Edmund Deon	. . . . .	<i>Charlton Depot.</i>
Timothy Joseph Donoghue	. . . . .	<i>Haverhill, Mass.</i>
George William Frieze Glendenning, B.A. (Mt. Allison Univ.)		<i>Amherst, N. S.</i>
Binney Gunnison	. . . . .	<i>Roxbury, Mass.</i>
William Hamilton	. . . . .	<i>Holyoke, Mass.</i>
Jesse Harrell	. . . . .	<i>Cambridgeport.</i>
William P. Hayes	. . . . .	<i>Springfield, Mass.</i>
John Wesley Hill	. . . . .	<i>Boston.</i>
Azubah Julia Latham	. . . . .	<i>Lancaster, Mass.</i>
Robert Lawton	. . . . .	<i>Saugus, Mass.</i>
Joseph Victor Meisse	. . . . .	<i>Boston.</i>
Herbert Ellsworth Negus	. . . . .	<i>Boston.</i>
Fred Miller Perkins*	. . . . .	<i>Somerville, Mass.</i>
Ulysses Grant Baker Pierce, A.B. (Hillsdale Col.)	. . . . .	<i>Providence, R. I.</i>
Mary Ann Rady	. . . . .	<i>Cambridge.</i>
Marie Florence Smith	. . . . .	<i>Boston.</i>
Frank Alex Tyler	. . . . .	<i>Exeter, N. H.</i>
Arthur Leonard Wadsworth, A.B. (Brown Univ.)	. . . . .	<i>Pawtucket, R. I.</i>
John Mittor Waldron, A.B. (Lincoln Univ.)	. . . . .	<i>Richmond, Va.</i>
Frank Henry Wallace, A.B. (Syracuse Univ.)	. . . . .	<i>Oswego, N. Y.</i>
Henry Ebbert Wilcox, S.B. (Iowa Wes. Univ.)	. . . . .	<i>Armourdale, Kas.</i>

**SPECIAL STUDENTS.**

Miss E. A. Baer	. . . . .	<i>Baltimore, Md.</i>
Helen Frances Brigham	. . . . .	<i>Boston.</i>
Emma W. Bumstead	. . . . .	<i>Dorchester.</i>
Carrie Louise Bumstead	. . . . .	<i>Dorchester.</i>
Louise DuBoistel	. . . . .	<i>Boston.</i>

\*Deceased.

## JUNIORS.

- I. PSYCHIC.—Elementary principles of Vocal Expression; Study of the processes of thought, with training to secure correct mental action in Expression; Development of the Oratoric, Dramatic and Artistic instincts. *Three hours a week.* Extra hours elective. Duplicate courses, *one hour a week.*
- II. VOCAL.—Voice culture; training to secure physical conditions favorable to voice production; Development of Ease, Plasticity, Purity and Resonance; Eradication of the causes of faults of voice. *One hour a week.* Additional hours elective.
- III. PHONOLOGIC.—Development of the use of the Organs of Articulation; Development of Ease, Precision and Harmony in Speech, Pronunciation and Vocal Quantity. *One hour a week.*
- IV. PLASTIC.—Training of the body as the Instrument of Expression; Development of Plasticity, Poise, Ease, Precision, Harmony and Pantomimic Action; Development of Unity and Co-operation in the agents of the body; Grace, Strength and Responsiveness in the whole organism; Harmonic and Pantomimic Gymnastics. *Two hours a week.* Elective and duplicate courses.
- V. LITERATURE.—Practical study of Literature as related to Expression; Study of authors, not by verbal, grammatical and analytical methods, but Practical Rendering; Study of old Ballads, Browning, Wordsworth, Scott, Whittier and Longfellow, Carlyle and Emerson.
- VI. SHAKESPEARE AND DRAMATIC TRAINING; Study of the leading Comedies of Shakespeare, with the presentation of special scenes and dialogues for the education of the powers of conception, for the practical study of the highest forms of the Drama, and as the best means of studying human nature and character. *Two hours a week.*

ELECTIVES ACCORDING TO INDIVIDUAL NEEDS. — Recitations and Criticisms; Study of old Comedies for the development of simplicity and naturalness in delivery; Additional hours in Shakespeare, Literature Voice, Articulation, and Pantomimic or Dramatic Training, according to individual needs and attainments; Extemporaneous Speaking.

MIDDLE YEAR.

- VII. ADVANCED VOCAL EXPRESSION. — Fundamental characteristics of Naturalness, Development of Rhythm, Melody and Harmony in Speech; All the languages and modulations of Tone with their specific functions in Expression. *Two hours a week.*
- VIII. PANTOMIMIC EXPRESSION. — Relation of the various parts of the body to the different powers of being; Presentative or Manifestive Pantomime; Study and development of significant actions of the body; Advanced Pantomimic Gymnastics for the development of Unity and Co-operation in the body; Representative or Descriptive Pantomime. *Three hours a week.*
- IX. ADVANCED VOCAL TRAINING. — Development of the agility in speech and song; Resonance; Correct use of the Registers. *One hour a week.*
- X. CRITICISM. — Recitations with criticisms; Reviews; Sight Reading; Criticism by the students. *One hour a week.*
- XI. LITERATURE. — Study of Coleridge, Tennyson, Lowell, and Ruskin; Comparative study of various poets and their relationship to Expression.
- XII. SHAKESPEARE AND DRAMATIC TRAINING. — Study of the Tragedies of Shakespeare; Philosophy of the Drama; Criticism of Histrionic Art. *Two hours a week.*

ELECTIVES, ACCORDING TO NEEDS AND PROFESSIONAL AIM.

- 1. *Histrionic.* — Public reading as an Art; illustrative applications and criticisms. Additional hours in Dramatic Training. Comparative study of Shakespeare, old Comedies and modern Dramatic works, in

order to develop the powers of conception and the highest ideal of Dramatic Expression. Development of natural Expression, as independent as possible of artificial conditions. *Two hours a week.* Stage Business. *Two hours a week.* Taught by Wm. Seymour, Acting and Stage Manager of the Boston Museum.

2. *Pedagogic*.—History and review of the Principles of Teaching, Discussion of Methods of Teaching. Reviews of Comenius, Rousseau, Pestalozzi, Froebel, and other reformers in education. *One hour a week.* Psychology as related to Pedagogy. Course of fifteen lectures by Hon. J. W. Dickinson, LL. D.

3. *Oratoric*.—Principles of Oratory, with discussions and extemporaneous speaking. Critical reviews by the students of the chief orators of the world. *One hour a week.*

4. *Artistic*.—Study of the principles of Universal Art. Philosophy of Art. History of Art. *One hour a week.*

#### SENIOR YEAR.

- XIII. *PSYCHOLOGY OF VOCAL EXPRESSION*.—Practical study of the relationship of Pantomimic and Vocal Expression to each other; the development of their Unity. *Two hours a week.*
- XIV. *GAMUTS OF PANTOMIME*.—Practice upon various series of movements to develop unity in the action of the whole body, and to secure control and co-operation of all agents used in Expression. *Two hours a week.*
- XV. *ADVANCED VOCAL*.—Development of Resonance and Tone-color; Development of all possible modulations of tone and their co-ordination; Practical review of the whole work of the course in Voice Training. *One hour a week.*
- XVI. *PHILOSOPHIC*.—General laws governing the different phases of Expression; Review of principles explaining Expression in men and animals;

Analysis of the faculties and agents in man, and their significant relationship to each other. *One hour a week.* Psychology, with special reference to Expression. *One hour a week.* Taught by Rev. Joseph T. Duryea, D.D.

- XVII. CHARACTERIZATION. — Study of the bearings of each part of the body  
*One hour a week.* Study of Roles and advanced Pantomimic Training
- XVIII. PRINCIPLES OF UNIVERSAL ART. — Historical review of the sources, relationship and phases of the different forms of Art; Special application of the principles of Art to the various phases of Expression.
- XIX. LITERATURE. — Coleridge, Holmes, Carlyle and Ruskin; General summary of the chief works of Literature as related to Expression; Peculiarities in rendering different authors.

ELECTIVES, ACCORDING TO PROFESSIONAL AIM:

1. *Histrionic.* — Stage Business; practical study and representation of all forms of the Drama, so as to develop the powers of Expression in every phase of human experience, and for practice in Characterization; Study of Shakespeare; Division of dramatic students into companies.

2. *Oratoric.* — Extemporaneous Speaking on subjects selected from the History of Oratory; General requisites of Oratory; Discussion of the leading questions of the day; Analysis and criticism, with discussions of the leading orations of the world.

3. *Pedagogic.* — Methods of teaching Elocution, with practical illustrations and criticism; A review of the several methods in Elocution.

4. *Literary.* — Rhetoric, and Literary Criticism; Study in advanced phases of Literature; The principles of Etymology.

5. *Homiletic and Liturgic.* — Bible and Hymn reading, with Expression, Vocal and Pantomime, and the elements of power in

delivery; Special training for the eradication of faults peculiar to clergymen.

*Note.*—The advanced courses in Shakespeare, Literature, Dramatic Training, Art, Extemporaneous Speaking, and Methods of Teaching, are arranged in courses of two years, open to Middle and Senior students, and are given upon alternate years, so that often work of the Senior year will be taken up before work of the Middle year; but this does not affect the amount of work in the course.

There are four courses for graduation in the School:

Different Courses.	a course for General Culture ; a course for Public Speakers ; a course for Teachers of Elocution ; and a course for Public Readers and Professionals.
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The artistic diploma is the most advanced diploma given by the Institution, and will not be given except, to persons who complete not only thoroughly all the artistic work of the School, but are exceptional in rendering ; or to those who, after graduating with another diploma, do a sufficient amount of advanced work.

Besides these regular courses there will be elective courses arranged for stuttering, stammering and other impediments of speech ; for Teachers in the Public Schools ; for students in the neighboring Colleges ; and for Professional men.

Special Courses.	Shorter Elective courses are arranged for Saturday and evenings, and at other times, to accommodate public speakers, teachers in the public schools, students in the neighboring colleges, those who wish to study for general culture, or those who come from out of town and can only attend one or two days a week. All students who do not take full courses, but select work according to their personal needs and aims, will be registered accord- ing to the amount of work taken, and will receive credit for
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the subjects mastered toward the completion of a full course.

Candidates for graduation must pass all the written, oral  
Graduation. and test examinations, and present a thesis or written analysis of some masterpiece of art, some historic oration, tragedy, comedy, or an epic poem.

Candidates for graduation in all these courses will meet  
Method together for the technical training to secure control over  
in work. voice and body, in much of the work for vocal expression, in all work to secure correct action of the mind in speaking and reading, and in most of the Literary Training. Much of the work for Criticism and Practical Rendering will also be done together for mutual criticism and inspiration, as well as a comparative study of each art or phase of expression. This is found to be an advantage, as there is a mutual inspiration in bringing together those studying for different professions. In studying merely one phase of expression, students are in great danger of becoming one-sided and developing mannerisms. Bringing all the professions together corrects any tendency of this kind.

In addition to the technical training for self-control,  
Separate Work there are separate hours arranged for each profession, so  
for each that students can study the application of the work of  
Profession. expression in their special field.

The work for the different professions may be outlined as follows :

I. SPEAKERS' COURSE.— Special work to develop correct mental action in speaking, the power to think upon the feet, and to reproduce a process of thought; Education of the power of penetration, imagination, method, sympathy; Develop-

ment of the oratoric instinct; Training for harmony of thought and emotion by will.

Extemporaneous Speaking on subjects selected from the History of Oratory; Analysis, criticism and discussion of the leading orations of the world; General requisites of oratory; Discussion of the leading questions of the day, with criticisms; Special phases of oratory; Public lecturing; Principles governing the oratory of the legal profession; Bible and Hymn reading.

Study of Shakespeare and various forms of Literature, to develop simplicity and naturalness, and as the best practical means of gaining a knowledge of human nature, absolutely essential to public speakers.

II. TEACHERS' COURSE.—The aim of this course is to thoroughly prepare students for Professorships in Colleges, or for positions in Normal and High Schools and other institutions.

In addition to the regular training of the school, special hours are arranged for teachers to review the methods of the school; Discussion of the general principles of training; Historic reviews of methods used in teaching Elocution and Voice Training; Special dangers; History of Pedagogy.

III. PROFESSIONAL COURSE.—This includes the regular practical training of the School with more advanced work in training; The thorough study of Art, especially in view of understanding the universal principles and canons of all the arts, and development of the artistic spirit and instincts; Study of characterization bearing of the agents of the body, and mastery of gamuts for securing control and unity in the use of the agents of the body.

Practical Rendering of all forms of literature, according to the principles of art and Expression. Public Reading as an art.

Reading and acting of old Comedies and Shakespeare, to educate the powers of conception, and for thorough study of human nature and the highest ideal of dramatic art.

Division of students into sections. Assignment of parts. Practical study of all forms of the Drama, to secure the power of characterization. Stage and platform business.



In connection with Recitals, Hours for Criticism, and Public Performances, a careful oversight is observed regarding the artistic growth of students.

IV. COURSE FOR GENERAL CULTURE.— This consists in the training of the School to develop the pleasant qualities of the voice, grace and ease in bearing, health and vitality. Study of the principles of Art, the endeavor being to awaken reaction against realism by an understanding of the nature, canons, principles and philosophy, as well as from a study of the greatest works of Art.

Practical study of Literature as an Art, an endeavor being made not to follow the ordinary analytic and abstract methods of teaching, but to lead students' faces to fill with high thoughts, and from the inspiration born of this, to understand the spirit and to reproduce and embody the same in Expression.

Courses are provided for stutterers, stammerers, and sufferers from impediments of speech. Further information will be given on application. Also, courses in Articulation and Dramatic Action, for Singers.

The work of the School is so arranged that no student is retarded by the class. Students are arranged according to their needs, subjects and work, health, preparation and ability.

The regular course consists in at least fifteen hours a week of actual class instruction. Students may elect work according to their strength, needs and professional aim, and may extend the course over as long a period as they wish.

Graduates from the discontinued School of Oratory, or other Schools of Elocution, may select advanced work from any part of the course for which they are prepared.

The methods of accomplishing the various aims indicated in the courses are the outgrowth of extensive courses of investigation, including personal training and instruction

Technical  
Methods.

from the foremost teachers of Voice, Expression and Oratory in England, France and Italy, as well as America. Acknowledgement is due to about thirty of these. In Voice Training, special acknowledgement is due to Signior Lamperti, of Milan, and his pupil, Mr. Shakespeare, of London. Their methods, with some modifications, have been specially applied to the speaking voice and the needs of pupils in Vocal Expression. Great assistance in voice was also rendered by the late M. James, of Paris, the able assistant for twenty years of Signior Wachtel. In the Pantomimic Training, acknowledgement is due to Mr. Steele MacKaye, the assistant and successor of Delsarte. The Elocution is mainly a continuation and application of the methods of Professor L. B. Monroe, the lamented Dean of the discontinued Boston University School of Oratory.

Unity of  
Method. While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in all technical training. For the same reason, no students in attendance upon schools of Elocution will be admitted to the classes, experience having proved that such students are continually being hindered in their work, as all other schools in this city are founded upon a different principle. Persons not willing to obey this condition will please not apply.

Recitals. Students have monthly recitals before their friends, and more public recitals three or four times a year. These recitals, as far as possible, include exercises in all phases

of Expression. Many other opportunities are afforded students to appear in public. Public lectures and talks before the School are given to aid and inspire students in their work.

**Location.** The School-rooms are near the State House, in the very centre of the city, and can easily be reached by pupils from out of town. Boston has long been noted as the most favorable residence for study in the country, on account of its Public Library (open to members of the School), free lecture courses, and institutions.

**Other Advantages.** Among the special peculiarities of the School may be mentioned :—

1. Thorough and separate work for each profession.
2. Courses and classes so arranged that studies can be selected according to individual needs.
3. Combination of private lessons with class work through the whole course.
4. All forms and most advanced methods of training, for mind, voice and body, so as to meet every need.
5. The number in all classes limited according to the nature of the work.
6. Faults corrected by eradication of causes.
7. Training of the powers of thought, emotion and will in Expression.
8. No external or formal methods, but training for the faculties and powers of the mind. (See speech by Mr. Irving, page 2.)

**Terms.** The fees are payable two-thirds in advance; or a bond may be given, and payment made during the year.

Tuition for regular course for each year, at least fifteen hours a week, \$150.00.  
Electives, or work by subjects, each hour per week, for the year . . . 15.00.

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will be made except in cases of protracted sickness. Any subject may be reviewed at half price. Fee for Diploma, \$5.00

Private lessons may be obtained of the teachers at from \$1.00 to \$6.00 an hour; depending upon the teacher and the number of lessons.

The Dean on account of his duties as Snow Professor of Oratory in Boston University, has been unable the last few years to give private lessons. Having resigned this position he will be able to take a few advanced students.

Aid. A small loan-fund has been established to aid advanced students of marked ability and promise. It will be loaned at a low rate of interest to students in the senior section who need assistance. Ministers of every denomination, theological students studying for regular ministry, and workers in the Home or Foreign Missionary Societies, or Christian Temperance Unions, will receive assistance from a private source equal to one-third of their tuition.

Library. A small Library of books on Expression and Oratory is available for consultation by the Students. Any donation of books bearing on the subjects of Voice, Oratory, the Drama, or Expression in general, will be thankfully received.

Admission. All who apply the last two weeks in September or first week in June, from ten to twelve A. M., have the benefit of a free personal examination. Applicants by letter should state something regarding general education, previous training, experience, if any, and aim in studying.

Calendar. The next year will open Thursday, October 4, 1888, and close May 17, 1889. There will be vacations on all legal holidays; from December 22, '88, to January 3, '89.

It is the aim of the founders to establish a school for the elevation of the art. The co-operation, therefore, of all who desire the voices of our country, the delivery in our pulpits and upon platforms, improved, and the art of entertainment lifted to a higher, plain is earnestly requested.

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SUMMER SESSION.—The Summer Session of the School of Expression will be held this year in Boston, beginning July 9th, and continuing till Aug. 10th. There will be beginning courses and advanced courses, in all about ten hours of work each, from which students can select work adapted to their needs. There will be work in the subjects numbered I, II, IV, V, VI, VII, VIII, IX, X. (See page 16 and 17.)

The classes that met last summer will continue work from the point at which they stopped. In addition to which those who wish to take reviews will be admitted for half price. All clergymen will receive one-third reduction.

On account of the arrangement of the work in the School of Expression by steps and processes, the work so far as mastered will count toward the completion of a full course. Full particulars in Summer Circular.

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“It is not only necessary to have something to say;  
it is also necessary to know how to say it.”

*Aristotle.*

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“But well to saye, and so to meane, —  
That sweete accorde is seldome seene.”

*Sir Thomas Wyatt.*

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*Teachers of Voice.*

methods. As public reading, or some form of dramatic  
*Dramatic Art.* art, is demanded by human instinct, and since it is universally acknowledged that of all art the dramatic is most potent for good or evil, an endowed school is needed to elevate the ideal of artists, and to educate the taste of the public.

*Stammerers.* Instruction is needed for those afflicted with stammering and other impediments of speech. Institutions have been endowed for every other class of unfortunates, for the blind, for the deaf; but what endowment has been given to furnish assistance to this large class of unfortunates? The American voice is  
*American Voice.* recognized as harsh, strained and unmusical, yet is anything adequate being done to remedy the defect? The fundamental principles of voice-training are practically unknown among the people, and appreciated by only a few specialists. All who give the matter any attention recognize that the present methods of teaching singing and reading in our public schools and other educational institutions are not adequately meeting the needs of the case.

*Not a business speculation.* The School of Expression is founded to meet all these needs, and stands before the public asking for endowment, as an institution founded not for any private, personal or speculative ends, but to aid a neglected department in education, and to advance an important cause. Shall such a cause be neglected because it has hitherto received no attention or  
*Importance of the cause.* endowment? If teachers can be saved from failure, if the hard voices constantly inflicted upon children in the public schools

can be corrected, if the tendency to harshness in our American voice can be eradicated, will not some one come to the rescue and found an institution which shall have for its object the fulfilment of these ideals? These high aims are not dreams, but can be accomplished, and are being accomplished at the present time. Students trained by this school during the few years of its existence are to be found in many mission fields and in every state of the Union, in our colleges, theological and other schools. The work will go on; but to accomplish better results, to secure it against all accidents, in short, if the school is to be effective and permanent, endowment is needed to place it upon the same plane as institutions in other departments of education.

For the sake of the great need, the School of Expression asks for a building, equipment, and endowment that teachers may do their work better; asks that a benevolent community, that has never turned a deaf ear to any crying need, may not forget the needs of the teachers, the speakers, the stammerers, in fact, the needs of the very voices heard in their own homes.

*Result and  
special needs.*

The school has no debt. Its every plan has been successful. One lectureship has been endowed by Mr. Henry Irving, and several scholarships have been promised which are not yet available. The chief needs of the school are as follows: a Building, \$50,000 or over; Rooms in Building, \$2,000 to \$5,000; Instructorship, \$5,000 to \$20,000; Scholarships, \$1,000 to 3,000; each to be named in honor of the donor. The need for the building is especially pressing. The names of trustees are a sufficient pledge that wishes of donors will be faithfully carried out.

# OFFICERS AND INSTRUCTORS.

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“ Oh, if we draw a circle premature,  
Heedless of fair gain,  
Greedy for quick returns of profit sure,  
Bad is our bargain ! ”

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## CORPORATION AND TRUSTEES.

Hon. EUSTACE C. FITZ, President.	Gov. OLIVER AMES,
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## TEACHERS.

---

S. S. CURRY, Ph.D.,  
Principles of Training, and Vocal and Pantomimic Expression.

JOSEPH T. DURYEA, D.D.,  
Logic and Psychology as related to Expression.

J. W. DICKINSON, LL.D.,  
Psychology as related to Methods of Teaching.

ANNA BARIGHT CURRY,  
Vocal Expression, Literature and Expression.

---

Henry Irving Instructor in Shakespeare and Dramatic Training.

J. W. DEARBORN, A.M.,  
General Principles of Art.

ELLA F. WYMAN,  
Assistant in Pantomimic Training.

MAUD MURRAY,  
Assistant in Miscellaneous Exercises.

EMMA L. WYMAN,  
Assistant in Impediments of Speech.

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\* Not yet filled.

## LECTURERS AND READERS.

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Rev. EDWARD EVERETT HALE, D.D.,

Extemporaneous Speaking.

WM. J. ROLFE, A.M.,

Shakespeare.

Rev. CHARLES H. STRONG, M.A.,

The Expression, through Art, of the Sentiments of Beauty among the different Nations.

Rev. W. R. ALGER,

The Uses of Poetry.

A. E. WINSHIP, M.A.,

Five Lectures,

Mental Development,—Individual and National.

A. J. GEORGE, M.A.

Wordsworth.

Prof. J. W. CHURCHILL, A.M.,

Readings from Various Authors.

Mr. LELAND T. POWERS,

Impersonations from Twelfth Night.

Mr. GEORGE RIDDLE,

Miscellaneous Reading.

# STUDENTS.

“Progress is man’s distinctive work alone,  
Not God’s, and not the beasts’: God is, they are,  
Man partly is and wholly hopes to be.”

## POST GRADUATES.

LEONORA AUSTIN	St. Paul, Minn.
School of Elocution and Expression, Class of '82.	
EMILIE ABBE BRUCE	Boston.
School of Expression, Class of '88.	
WILLIAM S. BATTIS	Chicago, Ill.
Chicago School of Oratory, Class of '85.	
ABBIE L. CADLE	Stockton, Cal.
College of Music, Cincinnati, O., Class of '87.	
HARRIET E. CLARK	Oshkosh, Wis.
Boston School of Oratory, Class of '82.	
ISABELLA C. COUCH	Middlefield, Conn.
National School of Elocution and Oratory, Class of '84.	
MAY HOLDEN DADMUN	Memphis, Tenn.
School of Expression, Class of '87.	
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Boston School of Oratory, Class of '80.	
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A.M., Department of Oratory, B. U.	
MAUD MURRAY	Boston.
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SARAH MARIA NEWHALL . . . . .	<i>Lynn, Mass.</i>
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ELIZABETH U. YATES . . . . .	<i>Round Pond, Me.</i>

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## SPECIAL STUDENTS.

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ALBERT ERNEST BRADFORD . . . . .	<i>Hingham.</i>
HELEN FRANCES BRIGHAM . . . . .	<i>Boston.</i>
JOHN DILLON BRONSON, A.B. (Cornell Univ.) . . . . .	<i>Boston.</i>
ROWENA ELOISE BRONSON . . . . .	<i>Wyoming, Iowa.</i>
CHARLES REYNOLDS BROWN, A.M. (Staten Univ., Iowa.) . . . . .	<i>Des Moines, Iowa.</i>
GARDNER SMITH BUTLER . . . . .	<i>Ballardvale, Mass.</i>
GEORGIANA FRANCES CLARK . . . . .	<i>Roxbury.</i>
ELIZA HARRIET CURTIS . . . . .	<i>Stoughton.</i>
BURTON CRANKSHAW . . . . .	<i>Fall River.</i>
HENRY LEXINGTON EVERETT, A.B. . . . .	<i>Worcester.</i>
WILLIAM WALLACE EVERTS, Jr. (Chicago University) . . . . .	<i>Haverhill.</i>
LEONARD ALFRED FREEMAN . . . . .	<i>Haverhill.</i>
SPENCER PETTIS GRACEY . . . . .	<i>Salem.</i>
WM. T. GILBERT . . . . .	<i>Boston.</i>
JESSE HARRELL . . . . .	<i>Cambridgeport.</i>
LUCIUS H. MASSEY, B.S. (Grant Mem. Univ.) . . . . .	<i>Knoxville, Tenn.</i>
MINERVA E. LELAND . . . . .	<i>Newton.</i>
JAMES McWHINNIE, D.D. . . . .	<i>Cambridgeport.</i>
JOSEPH VICTOR MEISSE . . . . .	<i>Boston.</i>
CHARLES BYRD MOORE, B.L. (Northwestern Univ.) . . . . .	<i>Chicago, Ill.</i>
FREDK. NORTH . . . . .	<i>Somerville.</i>
LIZZIE J. PEASLER . . . . .	<i>Lynnfield.</i>
HENRY REUBEN ROSE . . . . .	<i>Philadelphia, Penn.</i>
HARRIET WOODWORTH SHERMAN . . . . .	<i>Boston.</i>
ALTHEA VILLA SLEEPER, (B.U. Col. Liberal Arts) . . . . .	<i>Fitchburg.</i>
FREDERICK BAYARD WINTHROP . . . . .	<i>New York.</i>

## HISTORY AND COURSES.

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“Man can give nothing to his fellowmen but himself.”

“Style is the man.”

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*Origin and  
history.*

The history of the School of Expression extends over several years before its organization under its present name in the year 1885. When Boston University was first established, in 1872, a School of Oratory was opened as one of its departments; but in 1879, at the death of Prof. L. B. Monroe, that school was discontinued, and the present Dean of the School of Expression was chosen by the trustees of the University to carry on the work of the discontinued School of Oratory, in connection with the School of all Sciences and the College of Liberal Arts. The special classes organized in connection with these departments steadily grew, until in 1885 the trustees gave permission to the present Dean, then Snow Professor of Oratory in the University, to organize these classes as the School of Expression. Thus it was continued with many leading citizens upon its Trust Committee, until last year, when it was incorporated with its present Board of Trustees, entirely independent of any other institution.

The general aim of the School is the development of the  
*General aim.* voice and body for all the purposes of practical and artistic expression; to develop all faculties and powers of man, to secure perfect control over all agents and means of manifestation, and to bring them into unity and harmony.

To furnish the most thorough courses of training for  
*Specific aims.* teachers of expression in the various schools and colleges of the country. For public readers and professionals, and to lead them to such a study of nature, and of the universal principles of art, as will enable them to elevate the standard of instruction and entertainment in the country. To furnish thorough training for the voice, body and melody of clergymen, so as to secure simplicity and naturalness, ease and effectiveness in delivery. To furnish the practical training needed by teachers in the public schools, not only to secure ease in the use of the voice so as to save their vital energy and health, but to develop such agreeable and pleasant qualities as will exert a good influence over the children committed to their care. To eradicate impediments of speech,—such as stammering and stuttering. To apply such courses of training as will secure ease in conversation, and grace of bearing, for society and the home. To furnish practical artistic training as a means of general culture, and as a supplement to the scientific and analytic methods of general education. To maintain such thorough methods as will aid in the improvement of the quality of the American voice.

The methods of accomplishing these different aims are  
*Methods.* the outgrowth of extensive study and investigation, including personal training and instruction from about forty of the ablest teachers of voice, elocution, oratory, and singing, in England, France, Italy, as well as America. While students are taught the best methods of the best teachers, they are not taught artificial systems, but are led to a careful study of nature for themselves.



*Courses and  
steps.*

The technical training is arranged by steps which are to be mastered in their order. To these are added special studies for the different professions; together with studies in literature and art for general culture, and the elevation of the standard of taste. So far as possible the steps called junior are undertaken simultaneously; the same is true of the middle and of the senior steps; but all the subjects are essentially elective, and students can take more or less according to their preparation, aims, opportunity and strength.

### JUNIOR STEPS.

- I. PSYCHIC. — Elementary principles of vocal expression. Study and training to secure correct mental action in reading and speaking. Development of the oratoric, dramatic, and artistic instincts, *Three hours a week.*
- II. VOCAL. — Principles of voice-culture. Training to develop the physical and psychic conditions of voice-production, and to secure ease, plasticity, purity and resonance. Eradication of the causes of faults of the voice. *Two hours a week.* Additional hours elective.
- III. PHONOLOGIC. — Training the organs of articulation. Development of ease, precision and harmony in speech. Pronunciation and training of the ear; vocal quantity. *One hour a week.*
- IV. PLASTIC. Principles of physical training. Training of the body as the instrument of expression. Development of plasticity, poise, ease, precision and harmony. Pantomimic action. Unity and coöperation in the agents of the body. Grace, strength and responsiveness of the whole organism. Harmonic and pantomimic gymnastics. *Two hours a week.* Elective and duplicate courses.

- V. LITERATURE. — Practical study of literature as related to expression. Study of authors, not by verbal, grammatical, and analytic methods, but by investigations and practical rendering. Study of old ballads, Scott. Wordsworth, Browning, Whittier, Longfellow, Carlyle and Emerson.
- VI. SHAKESPEARE AND DRAMATIC TRAINING. Study of the comedies of Shakespeare. Presentation of selected scenes and dialogues for the education of the powers of conception; for the practical study of the highest forms of the drama, and as the best means of studying human character. *Two hours a week.*
- VII. ELECTIVES ACCORDING TO INDIVIDUAL NEEDS. — Recitation and criticism. Study of old comedies for the development of simplicity and naturalness in delivery. Additional hours in Shakespeare, literature, voice, articulation, pantomime, or dramatic training. Extemporaneous speaking.

#### MIDDLE STEPS.

- VIII. ADVANCED VOCAL EXPRESSION. — Fundamental characteristics of naturalness. Development of rhythm, melody, and harmony in speech. Study and development of all the languages and modulations of tone with their specific functions in expression. *Two hours a week.*
- IX. PANTOMIC EXPRESSION. — Relation of the various parts of the body to the different powers of being. Manifestive pantomime. Study and development of the significant motions of the body. Advanced pantomimic gymnastics for development of unity and coöperation in the body. Descriptive pantomime. *Three hours a week.*
- X. ADVANCED VOCAL TRAINING. — Emission of voice. Agility in speech melody and song. Resonance. Correct use of the registers. *One hour a week.*
- XI. CRITICISM. — Recitations with criticism. Reviews. Sight reading. Criticism by the students. *One hour a week.*

- XII. LITERATURE.— Study of Burns, Coleridge, Tennyson, Lowell and Ruskin. Comparative study of various poets and authors; their relationship in expression.
- XIII. SHAKESPEARE AND DRAMATIC TRAINING.— Study of the tragedies of Shakespeare. Philosophy of the drama. Criticism of histrionic art. Acting of selected scenes. *Two hours a week.*
- XIV. ELECTIVES ACCORDING TO NEEDS AND PROFESSIONAL AIM.
1. *Histrionic.* Public reading as an art, with illustrative applications and criticisms. Additional hours in dramatic training. Comparative study of Shakespeare, old comedies and modern dramatic works, to develop the powers of conception, and the highest ideal of dramatic expression. Development of natural expression, as independent as possible of artificial conditions. *Two hours a week.*
  2. *Pedagogic.* History and review of the principles of teaching. Discussion of the leading methods of education. Reviews of Froebel, and other educational reformers. Relation of expression to advanced methods in education. *Two hours a week.* Psychology as related to pedagogy by Hon. J. W. Dickinson, LL.D.
  3. *Oratoric.* Principles of oratory with discussions and extemporaneous speaking. Critical reviews of the chief orators of the world. Debates upon leading questions of the day. *One hour a week.*
  4. *Artistic.* Study of the principles of universal art. Philosophy and history of art. Criticisms of master-pieces. *One hour a week.*

#### SENIOR STEPS.

- XV. PSYCHOLOGY OF VOCAL EXPRESSION. Action of the mind in expression. Practical study of the relation of pantomime to vocal expression, and development of their unity. Purposes of expression.

- XVI. GAMUTS OF PANTOMIME. — Practice of series of movements to develop unity in the action of the whole body, and to secure control and co-operation of all agents used in expression. *Two hours a week.*
- XVII. ADVANCED VOCAL TRAINING. — Development of resonance and tone color. Various modulations of tone and their co-ordination. Practical review of the whole course in vocal training. *One hour a week.*
- XVIII. PHILOSOPHIC. — General laws governing all phases of expression. Review of principles explaining expression in men and animals. Analysis of the faculties and agents in man, their various languages and relation to each other. *One hour a week.* Psychology and logic with special reference to expression. *One hour a week.* Taught by Rev. J. T. Duryea, D.D.
- XIX. CHARACTERIZATION. — Bearings of each part of the body. Study of roles and advanced pantomimic training. *One hour a week.*
- XX. PRINCIPLES OF UNIVERSAL ART. — Historical review of the sources, relationship and phases of the different forms of art. Special application of the principles of art to the various phases of expression.
- XXI. LITERATURE. — Keats, Shelley, Coleridge, Browning, Carlyle, and other authors. Summary of the relation of literature to expression. Peculiarities of different authors. Author's recitals.
- XXII. ELECTIVES ACCORDING TO PROFESSIONAL AIM.
1. *Histrionic.* — Practical study and rendering of all forms of the drama, to develop power to express every phase of human experience, and for practice in characterization. Stage business. Platform business. *Two hours a week.*
  2. *Oratoric.* — Extemporaneous speaking on subjects selected from the history of oratory. General requisites of oratory. Discussion of important questions of the day with criticism.
  3. *Pedagogic.* — Methods of teaching elocution with practical illus-

trations in criticism. Reviews of the various methods of teaching voice, singing, elocution and oratory. General discussion of principles of training. Review of the methods adopted in the school. Practical and illustrative lessons in the presence of the teachers.

4. *Literary*. — Rhetoric, and Literary Criticism. The principles of Etymology. Study in advanced phases of Literature.

5. *Homiletic and Liturgic*. — Bible and hymn reading, with special training to eradicate faults peculiar to clergymen.

NOTE. The elective classes and much of the work in Shakespeare, literature and dramatic training are arranged in courses of two years, open, in some cases to all students, in others to middle and senior students, and are given upon alternate years. This, however, does not effect the amount of work in the course.

There are four courses for graduation in the school :

I. GENERAL CULTURE. — This includes all the work from I. to XIV., also from XV. to XVII., and XX. The special aim of the course is to furnish training for the development of health, grace, and ease in general bearing, and such literary and artistic subjects as will secure a harmonious personality.

II. PUBLIC SPEAKERS. — This includes the same as the course for general culture, with the addition of all the work in public speaking and criticism. The aims in view are to develop control over the voice, secure mental action in speaking, develop harmonious control over intellect and emotion and will. In short, to give students such harmonious development of voice, body and mind, as will secure the highest power. Study of Shakespeare and various forms of literature will be given in this course, not only to develop simplicity and naturalness, but also as the best practical means of gaining a knowledge of human nature. For clergymen, Step XXII., 5, will be required.

III. TEACHERS' COURSE. — This includes the entire technical and literary training of the school, including steps I. to XXII., and also all the work upon methods of teaching in the electives, all the reviews and methods of the school,

discussion of general principles of training. A course upon history of teaching, with special reference to teaching elocution and voice-culture.

IV. PROFESSIONAL AND ARTISTIC COURSE.—This includes all the steps of the school from I. to XXII., with all the histrionic, dramatic, artistic and literary work among the electives. The diploma of this course is the highest honor conferred by the school, and is awarded to those who satisfactorily master all the steps of training, attain thorough plasticity of body and elasticity of voice, and have performed the required amount of creative work in characterizations, and in the rendering of classic and literary selections. In addition to the regular training there will be special requirements in the study of characterization, bearing of all parts of the body, mastery of the pantomimic gamuts, study of roles, proper rendering of all forms of literature according to the principles of art and expression, and public reading as an art.

These four courses are arranged progressively, so that after mastering one course students can take additional work for a more advanced course, choosing the winter or summer terms, or private, as will justify the more advanced diploma.

SPECIAL COURSES.—Besides the regular courses, elective classes will be arranged for special needs. For those afflicted with stammering, stuttering, and other impediments of speech; for teachers in the public schools; for clergymen, lawyers and other professional men, who cannot take the full course. These special courses are arranged Saturdays and at other times to accommodate speakers, teachers in the public schools, students in the neighboring colleges, and those engaged in any occupation that will prevent their coming to all the work of the school. All such students will be registered according to the amount of work taken and will receive credit for steps mastered in case they wish to complete a full course.

*Time for  
completion of  
courses.*

The courses are arranged regularly for three years; the junior, middle and senior steps each requiring one year. By this can be seen, since the work is arranged by steps, students who are prepared can take a course in two years.

In case students wish to remain longer than three years before graduating, they will be permitted to divide the senior year without additional expense. Special students who can take only a few hours a week can extend the course over as long a period of time as is necessary, receiving credit upon the successive steps mastered, until a full course is completed. Thus it can be seen that no specified time is required for graduation. Students must master the steps, and this may be done by work at summer schools, or any other way. The average amount of time required is three years.

*The work  
includes special  
and profes-  
sional studies.*

Candidates for graduation in all these courses will meet together for the technical training to secure control over voice and body, in all work to secure correct action of the mind in reading and speaking, in most of the work in vocal

expression and literary training; much of the work for criticism and practical rendering will also be done with all the students together for mutual criticism and inspiration, as well as a comparative study of each phase of expression. This method tends to prevent the formation of professional mannerisms. In addition to the technical training and criticism, however, separate hours are arranged for the study of the special application of the work to each profession.

*Hours ar-  
ranged accord-  
ing to health  
and needs.*

As the work of the school is arranged by steps no student is retarded by the class. The amount of work in all cases is arranged according to needs, health, preparation, ability and aim of the student. At least fifteen hours of work, independent of extra lectures and recitals, is arranged for each of the junior, middle and senior steps. Additional hours can be elected by those prepared for them.

*Unity of  
method.*

While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in the training. For this reason students in attendance upon schools of elocution will not be admitted to the classes, as the best results can only be accomplished in any school by a concentration upon its steps until mastered. Those unwilling to comply with these conditions will not be received.

Persons who desire to ask questions regarding the work can apply to any of the students, or are respectfully referred to the following students in different sections of the country, who have kindly consented to act as examiners : —

Rev. CHAS. H. STRONG, M.A., Rector St. John's Church, Savannah, Georgia.  
HENRY E. SHEPARD, LL.D., President College of Charleston, Charleston, S.C.  
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Students have monthly recitals during the year; these

*Recitals.* recitals, as far as possible, include all phases of expression.

Other opportunities are afforded students to appear in public. Lectures and talks before the school upon various subjects are given by scholars and specialists to inspire students in their work.

The rooms of the school are opposite the Athenæum Li-

*Rooms.* brary, near the State House, in the very centre of the city, and can easily be reached by pupils from out of town.

Boston has long been noted as the most favorable residence for study

in the country, on account of its public library (open to students of the school), numerous lecture courses, and various institutions.

*Library.* A small library of books on Expression and Oratory is available for consultation by the students. Any donation of books bearing on the subject of voice, oratory, the drama, or expression in general, will be thankfully received.

*Expenses and home.* Board and rooms can be secured in Boston at from four dollars a week upward. The teachers will assist the students in securing proper boarding-places, and will endeavor to take such personal interest in their welfare while in Boston as will secure to them everything favorable to their advancement. Parents and guardians will be informed any time desired regarding the progress and welfare of students.

The fees are payable two-thirds in advance.

Tuition for regular course for each year, at least fifteen hours a week . . .	\$150.00
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“ “ “ Anna Baright Curry . . . . .	3.00
“ “ “ other teachers, from \$1.00 upward.	

*Calendar.* The next year will open Thursday, October 3, 1889, and close May 16, 1890. There will be vacations on all legal holidays, and ten days at Christmas.

*Teachers' recommendation.* Institutions desiring teachers for permanent or temporary positions are requested to apply to the Dean. It is to the interest of the School that every teacher sent out shall be successful, therefore careful attention will be given to all inquiries from the authorities of schools or colleges.

For further particulars or information, address,

S. S. CURRY, PH.D.,

*Freeman Pl., Beacon Street, Boston Mass.*

SUMMER SESSION. — The summer session of the School of Expression will be held this year in Lancaster, Mass., a beautiful town on the Nashua River, forty miles from Boston. The classes will open Saturday, July 6th, and continue five weeks. There will be beginning and advanced courses, in all twelve hours each day, from which students can select work adapted to their needs. There will be classes in the subjects numbered I., II., IV., V., VI., VII., VIII., IX., X. (See page 15.)

The classes that met last summer will continue work from the point at which they stopped. In addition to which those who wish to take reviews will be admitted for half price. All clergymen will receive one-third reduction.

On account of the arrangement of the work in the School of Expression by steps and progress, the work so far as mastered will count toward the completion of a full course. Full particulars of place, time, and courses in Summer Circular.

Persons desiring copies of the Catalogue or Summer Circular for themselves or friends will please send addresses.

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# SIXTH ANNUAL CATALOGUE

OF THE

# SCHOOL OF EXPRESSION

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"It seems to me the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

"But in this school you seek to avoid that danger by the recognition of the principle, that all good speaking comes from the training of the faculties of the mind."

*Extract from Mr HENRY IRVING'S  
address, at the close of the reading given  
for the School of Expression, 1888.*

---

Boston:  
FREEMAN PLACE, BEACON STREET,  
1890.

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“ But well to saye, and so to meane,—  
That sweete accorde is seldome scene.”  
*Sir Thomas Wyatt.*

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“ It is not only necessary to have something to say;  
it is also necessary to know how to say it.”  
*Aristotle.*

# RAISON D'ÊTRE.

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" Art was given for that;  
God uses us to help each other so,  
Lending our minds out." *Browning.*

---

THE School of Expression was organized and incorporated *Why founded.* for the purpose of founding and securing endowment for an institution in a neglected field of education. It aims to improve the speaking voice; to develop all forms of expression; to correct impediments of speech; to furnish thorough and practical methods for developing the artistic instincts, for improving the general bearing in society and the home, and for the more thorough and harmonious education of public speakers.

Does the mission of the school make it worthy of receiving endowment? It seeks to accomplish an end in education which is not provided for in any other institution. *Why worthy of endowment.*

By proper training of the voice and body, speakers, clergymen, missionaries and teachers, can prevent a great waste of energy and vitality through mere misuse of the mechanism of delivery; be enabled to do more effective work; and in some cases saved from complete failure in work and health. In all our colleges, theological, professional and high schools, there are teachers in some form of voice and expression. It is important that such teachers should have a school thoroughly endowed and equipped, which shall provide thorough training and advanced courses of study, preserve the traditions and foster the best methods. As public reading, *Meets Needs of Speakers.* *Teachers of Voice, etc.*

or some form of dramatic art, is demanded by human instinct, and since it is universally acknowledged that of all art the dramatic is most potent for good or evil, an endowed school is needed to elevate the ideal of artists, and to educate the taste of the public. Instruction is needed for those afflicted with stammering and other impediments of speech. Institutions have been endowed for every other class of unfortunates, for the blind, for the deaf; but what endowment has been given to furnish assistance to this large class of unfortunates? The American voice is recognized as harsh, strained and unmusical; yet is anything adequate being done to remedy the defect? The fundamental principles of voice-training are practically unknown among the people, and appreciated by only a few specialists. All who give the matter any attention recognize that the present methods of teaching singing and reading in our public schools and other educational institutions are not adequately meeting the needs of the case.

The School of Expression is founded to meet all these needs, and stands before the public asking for endowment as an institution founded not for any private, personal or speculative ends, but to aid a neglected department of education, and to advance an important cause. Shall

such a cause be neglected because it has hitherto received no attention or endowment? If teachers can be saved from failure, if the hard voices frequently inflicted upon children in the public schools can be corrected, if the tendency to harshness in our American voice can be eradicated, will not some one come to the rescue and found an institution which shall have for its object the fulfilment of these ideals? These high aims are not dreams, but

*Importance of  
the cause.*

can be accomplished, and are being accomplished at the present time. Students trained by this school during the few years of its existence are to be found in many mission fields and in every state of the Union, in our colleges, theological and other schools. The work will go on ; but to accomplish better results, to secure it against all accidents, to make it effective and permanent, endowment is needed to place it upon the same plane as institutions in other departments of education.

For the sake of the cause, the School of Expression asks for a building, equipment, and endowment, that teachers may do their work better ; asks that a benevolent community, that has never turned a deaf ear to any great cause may not forget the needs of teachers, speakers, stammerers, in fact, the needs of the voices heard in their own homes.

*Result and special needs.* The school has no debt. Its every plan has been successful. One lectureship has been endowed by Mr. Henry Irving, and several scholarships have been promised which are not yet available. The chief needs of the school are as follows : a Building, \$50,000 or over ; Rooms in Building, \$2,000 to \$5,000 ; Instructorship, \$5,000 to \$20,000 ; Scholarships, \$1,000 to \$3,000 ; each to be named in honor of the donor. The need for the building is especially pressing. The names of the trustees are a sufficient pledge that the wishes of donors will be faithfully carried out.

#### FORM OF BEQUEST

I hereby give and bequeathe the sum of .....dollars for the purpose of endowing.....in the School of Expression, an institution organized according to the Laws of the Commonwealth of Massachusetts.

Signed,.....

As to the methods that have been adopted to accomplish these  
*Methods.* ends, no labor nor expense has been spared to gather the traditions  
and methods of every phase of vocal, dramatic, elocutionary, physical  
or pantomimic training, and to give the best of them "a local habitation and a  
name." The organizer of the School has devoted years and large sums of money  
in investigating such methods in all parts of the world, that it might have the best,  
and none but the best, in every department of training. The teachers do not pre-  
tend to possess profound secrets which can make marvellous transformations in a  
few days, but they have honestly endeavored to secure the most effective means  
for the accomplishment of every need. The old elocutionary methods of voice  
training have not been adopted, but the principles of the old Italian masters in  
training the singing-voice have been applied to the development of the speaking-  
voice. They have earnestly tried not to have a hobby nor to unduly exaggerate  
one phase of training at the expense of others, but to bring every power and agent  
used in speaking into unity and harmony.

*Training* All external methods by imitation, that can only dwarf one per-  
*not* sonality to the peculiarities of another, have been entirely excluded.  
*acquirement.*

Experience proves that such methods, though so widely adopted,  
and at first seeming to be quickest and most effective, really violate every princi-  
ple of true education, and ultimately develop only what is mediocre and weak,  
limiting all spontaneity of the individual, and destroying the true artistic instincts.

— *From Second Annual Report.*



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"Progress is man's distinctive mark alone,  
Not God's, and not the beasts': God is, they are,  
Man partly is and wholly hopes to be."

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GRACE LERMOND BOYDEN	Somerville.
HATTIE DODGE ELLIS	Redlands, Cal.
GRACE FREEMAN ELDREDGE	Whitney's Point, N. Y.
MARY HARRIET FREEMAN	Boston.
SUSIE GERTRUDE FULLER	Auburndale.
JOSEPHINE PEARL GILBERT	Amherst.
CLARIDGE RUDOLPH GOULD	Wellington.
HARRI I. LAKE	Independence, Iowa.
JOSEPHINE MARY MAHER	Baltimore, Md.
MARY JULIA PHELPS	Pontiac, Mich.
MARY ISABELLE PIERCE	St. Paul, Minn.
LILLIAN ELIZABETH ROMIG	Philadelphia, Pa.
ISABEL SHINN, Ph.B. (Boston Univ.)	Newton.
ELLA M. TAYLOR	East Elba, N. Y.
HORTENSE EUGENIA VAN ZILE	Charlotte, Mich.
ALICE WASHBURN	Oshkosh, Wis.

## CLASS II.

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JEAN E. GORMELY	Boston.
GRACE GREENWOOD	Lynn.
LIZZIE W. HOLLISTER	New York, N. Y.
WILLIAM BENJAMIN HUCHINSON, A.B. (Acadia College)	Newton Center.

REV. JAMES MCWHINNEY, D.D.	<i>Cambridgeport.</i>
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JOHN S. NILES, A.B. (Hamilton College)	<i>Elmira, N. Y.</i>
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FREDERIC H. PUTNAM	<i>Jamaica Plain.</i>
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JOHN WEIDLY, A.B. (Penn. College.)	<i>Altona, Pa.</i>
CRAWFORD PAGE WILSON, A.B. (Acadia Col.)	<i>Belmont. N. S.</i>

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JAMES FRANCIS ALBION,	<i>Medford.</i>
MRS. ELLEN BANNING AYER	<i>Lowell.</i>
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WILLIAM F. BERRY	<i>Roxbury.</i>
FLORA ERNST	<i>Port Huron, Mich.</i>

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HARRY FAY FISTER . . . . .	<i>Sturgis, Mich.</i>
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ALETHE GUNN . . . . .	<i>Charlottetown, P. E. I.</i>
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ALBERT FEARING HAYDEN . . . . .	<i>Roxbury.</i>
REV. H. M. HUNT . . . . .	<i>Jamaica Plain.</i>
JAMES M. SARMORE . . . . .	<i>Duncleid, Ontario.</i>
CHRISTINE MARGARET LIGHTHALL . . . . .	<i>Rouse's Point, N. Y.</i>
HOWARD ANTHONY MARKLEY . . . . .	<i>College Hill.</i>
HERBERT FRANK MOULTON . . . . .	<i>College Hill.</i>
JAMES BARTON NIVER . . . . .	<i>Jamaica Plain.</i>
ELLA JOSEPHINE SMITH . . . . .	<i>Boston.</i>
REV. JAMES W. VANKIRK, B.S. (Mt. Union Col.) . . . . .	<i>Waynesburgh, O.</i>
GEORGIANA BENJAMIN . . . . .	<i>Malden.</i>
JOHN F. BOLES . . . . .	<i>Charlestown.</i>
FRANCES LOUISE BREDEEN . . . . .	<i>Boston.</i>
HARRIET JACKSON BROOKS . . . . .	<i>Haverhill.</i>
EMILY LORING CLARK . . . . .	<i>Roslindale.</i>
JOHN THOMAS DALEY . . . . .	<i>Chelsea.</i>
MARY JANE FENNELLY . . . . .	<i>Boston.</i>
EMMA CAROLINE GOODWIN . . . . .	<i>Baie Verte, N. B.</i>
MINNIE WILDER GOULD . . . . .	<i>Boston.</i>
CLEMENT COLLESTOR HYDE . . . . .	<i>Gardner.</i>
NELLIE JOSEPHINE KIGGEN . . . . .	<i>Hyde Park.</i>
ELLEN AMELIA KIDDER. . . . .	<i>Cambridgeport.</i>
ALICE LEE LANMAN . . . . .	<i>Boston.</i>
GERTRUDE STEARNS LIGHT . . . . .	<i>Boston.</i>
MARY ELIZABETH LYNCH . . . . .	<i>Jamaica Plain.</i>
MARGARET FRANCES MARDEN . . . . .	<i>Boston.</i>
JAMES FERDINAND MORTON, JR. . . . .	<i>Newton Centre.</i>
MARY AGNES MURPHY . . . . .	<i>Boston.</i>
EMILY M. M. PORTER . . . . .	<i>Jamaica Plain.</i>
EUNICE JONES SIMPSON . . . . .	<i>Newton.</i>
MABEL LOUISE WARNER . . . . .	<i>Roslindale.</i>
KATE FRANCES WELLINGTON . . . . .	<i>Cambridgeport.</i>



## COURSES OF STUDY.

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“ Man can give nothing to his fellow men but himself.”— *Schlegel*.

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*Origin and  
history.*

The history of the School of Expression extends over several years before its organization under its present name in the year 1885. When Boston University was first established, in 1872, a School of Oratory was opened as one of its departments; but in 1879, at the death of Prof. L. B. Monroe, that school was discontinued, and the present Dean of the School of Expression was chosen by the trustees of the university to carry on the work of the discontinued School of Oratory, in connection with the School of all Sciences and the College of Liberal Arts. The special classes organized in connection with these departments steadily grew, until in 1885 the trustees gave permission to the present Dean, then Snow Professor of Oratory in the University, to organize these classes as the School of Expression. Thus it was continued with many leading citizens upon its Trust Committee, until last year, when it was incorporated with its present Board of Trustees, entirely independent of any other institution.

*General  
aim.*

The general aim of the School is the development of the voice and body for all the purposes of practical and artistic expression; to develop all faculties and powers of man, to secure perfect control over all agents and means of manifestation, and to bring them into unity and harmony.

*Special  
aims.*

To furnish the most thorough courses of training for teachers of expression in the various schools and colleges of the country. For public readers and professionals, and to lead them to such a study of nature, and of the universal principles of art, as will enable them to elevate the standard of instruction and entertainment in the country. To furnish thorough training for the voice, body and melody of clergymen, so as to secure simplicity and naturalness, ease and effectiveness in delivery. To furnish the practical training needed by teachers in the public schools, not only to secure ease in the use of the voice so as to save their vital energy and health, but to develop such agreeable and pleasant qualities as will exert a good influence over the children committed to their care. To eradicate impediments of speech,—such as stammering and stuttering. To apply such courses of training as will secure ease in conversation, and grace of bearing, for society and the home. To furnish practical artistic training as a means of general culture, and as a supplement to the scientific and analytic methods of general education. To maintain such thorough methods as will aid in the improvement of the quality of the American voice.

*Methods.*

The methods of accomplishing these different aims are the outgrowth of extensive study and investigation, including personal training and instruction from about forty of the ablest teachers of voice, elocution, oratory, and singing, in England, France, Italy, as well as America. While students are taught the best methods of the best teachers, they are not taught artificial systems, but are led to a careful study of nature for themselves.

*Courses and  
Steps.*

The technical training is arranged by steps which are to be mastered in their order. To these are added special studies for the different professions; together with studies in literature and art for general culture, and the elevation of the standard of taste. So far as possible the steps called junior are undertaken simultaneously; the same is true of the middle and of the senior steps; but all the subjects are essentially elective, and students can take more or less according to their preparation, aims, opportunity and strength.

#### JUNIOR STEPS.

- I. PSYCHIC.—Elementary principles of vocal expression. Study and training to secure correct mental action in reading and speaking. Development of the oratoric, dramatic, and artistic instincts.
- II. VOCAL.—Principles of voice-culture. Training to develop the physical and psychic conditions of voice-production, and to secure ease, plasticity, purity and resonance. Eradication of the causes of faults of the voice.
- III. PHONOLOGIC.—Training the organs of articulation. Development of ease, precision and harmony in speech. Pronunciation and the training of the ear; vocal quantity.
- IV. ORGANIC.—Training for the perfection of the physical organism. Careful diagnosis of the physical condition of each student. Course of exercises to develop health and strength. Study of the methods of nature as a basis for the science and art of training.
- V. PLASTIC.—Principles of physical training. Training of the body as the instrument of expression. Development of plasticity, poise, ease, precision and harmony. Pantomimic action. Unity and co-operation in the agents of the body. Grace, strength and responsiveness of the whole organism. Harmonic and pantomimic gymnastics.

- VI. LITERATURE.—Practical study of literature as related to expression. Study of authors, not by verbal, grammatical, and analytic methods, but by investigations and practical rendering. Study of old ballads, Scott, Wordsworth, Browning, Whittier, Longfellow, Carlyle and Emerson.
- VII. SHAKESPEARE AND DRAMATIC TRAINING.— Study of the comedies of Shakespeare. Presentation of selected scenes and dialogues for the education of the powers of conception; for the practical study of the highest forms of the drama, and as the best means of studying human character.
- VIII. ELECTIVES ACCORDING TO INDIVIDUAL NEEDS.—Recitation and criticism. Study of old comedies for the development of simplicity and naturalness in delivery. Additional hours in Shakespeare, literature, voice, articulation, pantomime, or dramatic training. Extemporaneous speaking.

#### MIDDLE STEPS.

- IX. ADVANCED VOCAL EXPRESSION.— Fundamental characteristics of naturalness. Development of rhythm, melody, and harmony in speech. Study and development of all the languages and modulations of tones with their specific functions in expression.
- X. PANTOMIMIC EXPRESSION.— Relation of the various parts of the body to the different powers of being. Manifestive pantomime. Study and development of the significant motions of the body. Advanced pantomimic gymnastics for development of unity and co-operation in the body. Descriptive pantomime.
- XI. ADVANCED VOCAL TRAINING.— Emission of voice. Agility in speech. melody and song. Resonance. Correct use of the registers.
- XII. CRITICISM.— Recitations with criticism. Reviews. Sight reading. Criticism by the students.
- XIII. LITERATURE.— Study of Burns, Coleridge, Tennyson, Lowell and Ruskin. Comparative study of various poets and authors; in relation to expression.
- XIV. SHAKESPEARE AND DRAMATIC TRAINING.— Study of the tragedies of Shakespeare. Philosophy of the drama. Criticism of histrionic art. Acting of selected scenes.

**XV. ELECTIVES ACCORDING TO NEEDS AND PROFESSIONAL AIM.**

1. *Histrionic.* Public reading as an art, with illustrative applications and criticisms. Additional hours in dramatic training. Comparative study of Shakespeare, old comedies and modern dramatic works, to develop the powers of conception, and the highest ideal of dramatic expression. Development of natural expression, as independent as possible of artificial conditions.

2. *Pedagogic.* History and review of the principles of teaching. Discussion of the leading methods of education. Reviews of Froebel, and other educational reformers. Relation of expression to advanced methods in education. Psychology and rhetoric as related to pedagogy and expression, taught by Hon. J. W. Dickinson, LL.D.

3. *Oratoric.* Principles of oratory with discussions and extemporaneous speaking. Critical reviews of the chief orators of the world. Debates upon leading questions of the day.

4. *Artistic.* Study of the principles of universal art. Philosophy and history of art. Criticisms of master-pieces.

**SENIOR STEPS.**

**XVI. PSYCHOLOGY OF VOCAL EXPRESSION.** Action of the mind in expression. Practical study of the relation of pantomime to vocal expression, and development of their unity. Purposes of expression.

**XVII. GAMUTS OF PANTOMIME.**—Practice of series of movements to develop unity in the action of the whole body, and to secure control and co-operation of all agents used in expression.

**XVIII. ADVANCED VOCAL TRAINING.**—Development of resonance and tone color. Various modulations of tone and their co-ordination. Practical review of the whole course in vocal training.

**XIX. PHILOSOPHIC.**—General laws governing all phases of expression. Review of principles explaining expression in men and animals. Analysis of the faculties and agents in man, their various languages and relation

to each other. Psychology and logic with special reference to expression.

- XX. CHARACTERIZATION.—Bearings of each part of the body. Study of roles and advanced pantomimic training.
- XXI. PRINCIPLES OF UNIVERSAL ART.—Historical review of the sources, relationship and phases of the different forms of art. Special application of the principles of art to the various phases of expression.
- XXII. LITERATURE.—Keats, Shelley, Coleridge, Browning, Carlyle, and other authors. Summary of the relation of literature to expression. Peculiarities of different authors. Author's recitals.
- XXIII. ELECTIVES ACCORDING TO PROFESSIONAL AIM.
1. *Histrionic*.—Practical study and rendering of all forms of the drama, to develop power to express every phase of human experience, and for practice in characterization. Stage business. Platform business.
  2. *Oratoric*.—Extemporaneous speaking on subjects selected from the history of oratory. General requisites of oratory. Discussion of important questions of the day, with criticism.
  3. *Pedagogic*.—Methods of teaching elocution with practical illustrations in criticism. Reviews of the various methods of teaching voice, singing, elocution and oratory. General discussion of principles of training. Review of the methods adopted in the school. Practical and illustrative lessons in the presence of the teachers.
  4. *Literary*.—Rhetoric, and Literary Criticism. The principles of Etymology. Study in advanced phases of literature.
  5. *Homiletic and Liturgic*.—Bible and hymn reading, with special training to eradicate faults peculiar to clergymen.

NOTE. The elective classes and much of the work in Shakespeare, literature and dramatic training are arranged in courses of two years, open, in some cases to all students, in others to middle and senior students, and are given upon alternate years. This, however, does not affect the amount of work in the course.

There are four courses for graduation in school, arranged as follows :

I. GENERAL CULTURE.—This includes all the work from I. to XIV., also from XV. to XVII., and XX. The special aim of the course is to furnish training for the development of health, grace, and ease in general bearing, and such literary and artistic subjects as will secure a harmonious personality.

II. PUBLIC SPEAKERS.—This includes the same as the course for general culture, with the addition of all the work in public speaking and criticism. The aims in view are to develop control over the voice, secure mental action in speaking, develop harmonious control over intellect and emotion and will. In short, to give students such harmonious development of voice, body and mind, as will secure the highest power. Study of Shakespeare and various forms of literature will be given in this course, not only to develop simplicity and naturalness, but also as the best practical means of gaining a knowledge of human nature. For clergymen, Step XXII., 5, will be required.

III. TEACHERS' COURSE.—This includes the entire technical and literary training of the school, including steps I. to XXII., and also all the work upon methods of teaching in the electives, all the reviews and methods of the school, discussion of general principles of training. A course upon history of teaching, with special reference to teaching elocution and voice-culture.

IV. PROFESSIONAL AND ARTISTIC COURSE.—This includes all the steps of the school from I. to XXII., with all the histrionic, dramatic, artistic and literary work among the electives. The diploma of this course is the highest honor conferred by the school, and is awarded to those who satisfactorily master all the steps of training, attain thorough plasticity of body and elasticity of voice, and have performed the required amount of creative work in characterization, and in the rendering of classic and literary selections. In addition to the regular training there will be special requirements in the study of characterization, bearing of all parts of the body, mastery of the pantomimic gamuts, study of roles, proper rendering of all forms of literature according to the principles of art and expression, and public reading as an art.

These four courses are arranged progressively, so that after mastering one course students can take additional work for a more advanced course, choosing the regular or summer terms, or private hours, as will justify the more advanced diploma.

**SPECIAL COURSES.**— Besides the regular courses, elective classes will be arranged for special needs. For those afflicted with stammering, stuttering, and other impediments of speech; for teachers in public schools; for clergymen, lawyers and other professional men, who cannot take the full course. These special courses are arranged Saturdays and at other times to accommodate speakers, teachers in the public schools, students in the neighboring colleges, and those engaged in any occupation that will prevent their coming to all the work of the school. All such students will be registered according to the amount of work taken and will receive credit for steps mastered in case they wish to complete a full course.

The courses are arranged regularly for three years: the

*Time for  
completion of  
courses.*

junior, middle and senior steps each requiring one year.

But since the work is arranged by steps, students who are prepared can take a course in two years. In case students

wish to remain longer than three years before graduating, they will be permitted to divide the senior year without additional expense. Special students who can take only a few hours a week can extend the course over as long a period of time as is necessary, receiving credit upon the successive steps mastered, until a full course is completed. Thus it can be seen that no specified time is required for graduation. Students must master the steps, and this may be done by work at summer schools, or in any other way practical.

Candidates for graduation in all these courses will meet

*Training for  
all needs.*

together for the technical training to secure control over voice and body, in all work to secure correct action of the



mind in reading and speaking, in most of the work in vocal expression and literary training ; much of the work for criticism and practical rendering will also be done with all the students together for mutual criticism and inspiration, as well as a comparative study of each phase of expression. This method tends to prevent the formation of professional mannerisms. In addition to the technical training and criticism, however, separate hours are arranged for the study of the special application of the work to each profession.

*Hours according to needs.* As the work of the school is arranged by steps no student is retarded by the class. The amount of work in all cases is arranged according to needs, health, preparation, ability and aim of the student. At least fifteen hours of work independent of extra lessons and recitals, is arranged for each of the junior, middle and senior steps. Additional hours can be elected by those prepared for them.

*Unity of Method.* While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in the training. For this reason students in attendance upon schools of elocution will not be admitted to the classes, as the best results can only be accomplished in any school by a concentration upon its steps until mastered. Those unwilling to comply with these conditions will not be received.

Applicants and inquirers are earnestly requested to ask regarding the work of the school, from those who are personally acquainted with its courses and methods. The following among hundreds in various parts

of the country, have consented to answer questions, and examine applicants or give them advice as to the advisability of attending the school:

Rev. CHAS. H. STRONG, M.A., Rector of St. John's Church,	Savannah, Georgia.
HENRY E. SHEPARD, LL.D., President of College of Charleston,	Charleston, S. C.
Rev. PITT DILLINGHAM, A.M.,	239 Delaware Ave., Buffalo, N. Y.
Rev. W. H. T. FAUNCE, A.M., Pastor of Fifth Ave. Church,	New York.
HUBER GRAY BUEHLER, A.M., Professor in Pennsylvania College,	Gettysburg, Pa.
W. B. CHAMBERLIN, A.M., Professor of Rhetoric and Oratory, Oberlin College,	Oberlin, Ohio.
Rev. JOSEPH T. DURVEA, D.D.,	Omaha, Neb.
JAMES J. STORROW, Jr. A.B. LL.B.,	40 State St., Boston.
Rev. S. L. BEILER, A.M., Pastor 18th-St. M. E. Church,	Brooklyn, N. Y.
AUSTIN H. MERRILL, A.M., Prof. of Elocution, Vanderbilt Univ.,	Nashville, Tenn.
JOHN POLLARD, A.M., D.D., Prof. of English, Richmond College,	Richmond, Va.
MISS CARRIE E. LINNELL, Teacher of Elocution, Carleton College,	Northfield, Minn.
WM. CHURCH OSBORN, A.M., LL. B.,	135 East 36th-St., New York.
Rev. WM. N. BREWSTER, A.M., S.T.B.,	Cincinnati, O.
Mr. B. H. LEE, B.S.,	Columbus, Miss.
Rev. J. W. BASHFORD, Ph.D., President of Ohio Wesleyan Univ.,	Delaware, O.
Prof. W. W. LUMPKIN,	113 Peachtree St., Atlanta, Ga.
Mrs. EMILY HALL HAZEN,	New Rochelle, N.Y.
WILLIAM WILLIAMS, A.B., LL.B.,	New London, Conn.
Rev. EDWARD P. TULLER, Pastor First Baptist Church,	Newport, R. I.
SHALER MATTHEWS, M.A., Prof. of History, Colby Univ.,	Waterville, Me.
Rev. J. K. BROWN, M.A.,	Harport, Turkey.
Rev. JAMES MCWHINNIE, D.D., Pastor of Baptist Church,	Cambridgeport.
MISS LEONORA AUSTIN, Teacher of Expression, St. Paul High School,	St. Paul, Minn.
ABBIE L. CADLE,	Stockton, Cal.
W. R. CARMICHAEL,	Belleville, Ont.
HARRIET E. CLARK, Teacher of Elocution, Wis. State Normal School,	Oshkosh, Wis.
MAY H. DADMUN, Teacher of Elocution Clara Conway Inst.,	Memphis, Tenn.
Rev. HOWARD C. DUNHAM, A.M., Pastor of New Jerusalem Church,	Portland, Me.
A. LEE HOLMES, M.A., Snow Professor of Elocution and Oratory, Boston Univ.,	Boston, Mass.
WILLIAM E. HUTCHISON, Assistant Professor of Greek and Mathematics, Biddle Univ.,	Charlotte, N. C.
ADA MARINER, M.S., Teacher of Elocution, Buchtel College,	Akron, Ohio.
LOTTIE NILES, A.B., Professor of Rhetoric and Elocution, Elmira College,	Hornellsville, N. Y.
ALMANDA M. POTTER, Sub-Principal of Public Schools,	Gold Hill, Nev.
LOUISE HUMPHREY SMITH,	San Francisco, Cal.
LUELLA C. CARSON, Prof. of Rhetoric and Elocution, Oregon Univ.,	Eugene, Oregon.
CORA E. EVERETT, Instructor in Elocution, Wellesley College,	Wellesley, Mass.

Students have monthly recitals during the year; these  
*Recitals.* recitals as far as possible, include all phases of expression.

Other opportunities are afforded students to appear in public. Lectures and talks before the school upon various subjects are given by scholars and specialists to inspire students in their work.

The rooms of the school are opposite the Athenæum Library,  
*Rooms.* library, near the State House, in the very centre of the city, and can easily be reached by pupils from out of town. Boston has long been noted as the most favorable residence for study in the country, on account of its public library (open to students of the school), numerous lecture courses, and various institutions.

A small library of books on Expression and Oratory is  
*Library.* available for consultation by the students. Any donation of books bearing on the subject of voice, oratory, the drama, or expression in general, will be thankfully received.

Board and rooms can be secured in Boston at from  
*Expenses and home.* four dollars a week upward. The teachers will assist the students in securing proper boarding-places, and will endeavor to take such personal interest in their welfare while in Boston as will secure to them everything favorable to their advancement. Students are requested to dress in loose blouses, lawn tennis suits, or in such a way as to leave the body unimpeded in its movements.

The fees are payable two-thirds in advance.

Tuition for regular course for each year, at least fifteen hours a week . . . \$150.00  
 Electives, or work by subjects, each hour per week, for the year . . . 15.00  
 Terms for first half year, two-thirds of the above amounts. No reduction except in cases of protracted sickness.

Persons who take the course in two years will be charged \$200 a year.

Fee for Diploma . . . . .	5.00
Private lessons (per hour) . . . . .	\$1.00 to 5.00

The next year will open Thursday, October 9, 1890, and  
*Calendar.* close May 15, 1891. There will be vacations on all legal  
 holidays, and ten days at Christmas.

Institutions desiring teachers for permanent or temporary positions  
 are requested to apply to the Dean. It is to the interest  
*Teachers' re-* of the School that every teacher sent out shall be successful,  
*commendation.* therefore careful attention will be given to all inquiries from  
 the authorities of schools or colleges.

For further particulars or information, address,

S. S. CURRY, PH.D.,

*Freeman Pl., Beacon Street, Boston, Mass.*

SUMMER SESSION;—The summer session of the School of Expression will be held  
 this year at Newport, R. I. The classes will open Saturday, July 5th, and continue  
 five weeks. There will be beginning and advanced courses, in all twelve or fourteen  
 hours each day, from which students can select work adapted to their needs. There  
 will be classes in the subjects numbered I., II., IV., V., VI., VII., VIII., IX., X. and  
 XXII. (See page 15.—19.)

On account of the arrangement of the work in the School of Expression by steps  
 and progress, the work so far as mastered will count toward the completion of a full  
 course. Full particulars of place, time, and courses in Summer Circular. Board can  
 be secured as low as \$6.00 per week.

Persons desiring Catalogues, Summer Circulars, or General Circulars, for them-  
 selves or friends, will please send address.

# PROVINCE OF EXPRESSION.

By S. S. CURRY, Ph.D., Dean School of Expression; acting Davis Professor in Elocution, Newton Theological Institution; formerly Snow Professor in Oratory, Boston University, etc.

An investigation into the problem of improving delivery, a study of the general principles of nature, and a statement of the general characteristics of adequate methods for developing all forms of expression. (Ready next autumn.)

This is the first of a series of works upon the different phases of vocal expression and training. The friends of the advanced work represented by the School of Expression are requested to send their names, and descriptive circulars will be sent them before each book is published. Copies of the first edition will be furnished to such subscribers at half price. Address —

SCHOOL OF EXPRESSION,  
*Freeman Pl., Beacon Street, Boston, Mass.*

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### *For The Study of Vocal Expression.*

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# SEVENTH ANNUAL CATALOGUE

OF THE

# SCHOOL OF EXPRESSION

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"Expression is power."—*Gorgias of Sicily.*

"Negliger le style, c'est ne pas aimer assez les idées qu'on veut  
faire adopter aux autres."—*Beranger.*

"What hand and brain went ever paired?  
What heart alike conceived and dared?  
What act proved all its thought had been?  
What will but felt the fleshy screen?"—*Browning.*

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**Boston:**  
**FREEMAN PLACE, BEACON STREET**  
**1891.**

SUMMER CIRCULAR, PAGE 25 TO 29.

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It is not only necessary to have something to say;  
it is also necessary to know how to say it."

*Aristotle.*

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"Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

"It seems to me that the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

"But in this school you seek to avoid that danger by the recognition of the principle, that all good speaking comes from the training of the faculties of the mind."—HENRY IRVING.

## HISTORY AND AIM.

“Man can give nothing to his fellowmen but himself.”—*Schlegel*.

‘Style is the man himself.’—*Buffon*.

*Origin.* The history of the School of Expression extends over several years before its organization under its present name in the year 1885. When Boston University was first established in 1872, a School of Oratory was opened as one of its departments ; but in 1879 at the death of Prof. L. B. Monroe, that school was discontinued, and the present Dean of the School of Expression was chosen by the trustees of the University to carry on the work of the discontinued School of Oratory, in connection with the School of all Sciences and the college of Liberal Arts. The special classes organized in connection with these departments steadily grew, until in 1885 the trustees gave permission to the present Dean, then Snow Professor of Oratory in the University, to organize these classes as the School of Expression. Thus it was continued with many leading citizens upon its Trust Committee, until the year 1888, when it was incorporatd with its present Board of Trustees, entirely independent of any other institution.

The School was incorporated for the purpose of founding and securing endowment for an institution in a neglected field of education.

*General aim.* The general aims are : to train the voice and body for all the purposes of practical and artistic expression ; to develop all the faculties and powers of man, to secure perfect control over all his agents and means of manifestation, and to bring all into unity and harmony ; to furnish the most thorough courses of training for teachers of expression in the various schools and colleges of the country ;  
*Specific aims.* to lead public readers and professionals to such a study of na-

ture and the universal principles of art, as will enable them to elevate the standard of instruction and entertainment in the country ; to furnish thorough training for the voice, body and melody of clergymen, so as to secure simplicity and naturalness, ease and effectiveness in delivery ; to furnish the practical training needed by teachers in public schools, not only to secure ease in the use of the voice so as to save vital energy and health, but to develop such agreeable and pleasant qualities as will exert a good influence over the children committed to their care ; to eradicate impediments of speech,—such as stammering and stuttering ; to apply such courses of training as will secure ease in conversation, and grace of bearing in society and the home ; to furnish practical artistic training as a means of general culture, and as a supplement to the scientific and analytic methods of general education ; to maintain such thorough methods as will aid in the improvement of the quality of the American voice.

*Why worthy of endowment.* Does the mission of the school make it worthy of receiving endowment? It seeks to accomplish an end in education which is not provided for in any other institution.

*Meets needs of speakers* By proper training of the voice and body, speakers, clergymen, missionaries and teachers, can prevent a great waste of energy and vitality through mere misuse of the mechanism of delivery ; are enabled to do more effective work ; and in some cases saved from complete failure in work and health. In all our colleges, theological,

*Teachers of Voice, etc.* professional and high schools, there are teachers in some form of voice and expression. It is important that such teachers should have a school thoroughly endowed and equipped which shall provide thorough training and advanced courses of study, preserve the traditions and foster the best methods. As public reading

or some form of dramatic art, is demanded by human instinct, and since it is universally acknowledged that of all arts the dramatic is most potent for good or evil, an endowed school is needed to elevate the ideal of artists, and to educate the taste of the public. Instruction is needed for those afflicted with stammering and other impediments of speech. Institutions have been endowed for every other class of unfortunates, for the blind, for the deaf; but what endowment has been given to furnish assistance to this large class of unfortunates? The American voice is recognized as harsh, strained and unmusical; yet is anything adequate being done to remedy the defect? The fundamental principles of voice-training are practically unknown among the people, and appreciated by only a few specialists. All who give the matter any attention recognize that the present methods of teaching singing and reading in our public schools and other educational institutions are not adequately meeting the needs of the case.

The School of Expression is founded to meet all these needs, and stands before the public asking for endowment as an institution founded, not for any private, personal or speculative ends, but to aid a neglected department of education, and to advance an important cause. Shall such a cause be neglected because it has hitherto received no attention or endowment? If teachers can be saved from failure, if the hard voices frequently inflicted upon children in the public schools can be corrected, if the tendency to harshness in our American voice can be eradicated, will not some one come to the rescue and found an institution which shall have for its object the fulfillment of these ideals? These high aims are not dreams, but can be accomplished, and are being accomplished at the present time. Students trained by this school during the few years of its existence are

*Importance of  
the cause*

to be found in many mission fields and in every state of the Union, in our colleges, theological and other schools. The work will go on; but to accomplish better results, to secure the School against all accidents, to make it effective and permanent, endowment is needed to place it upon the same plane as institutions in other departments of education.

For the sake of the cause, the School of Expression asks for a building, equipment, and endowment; asks a benevolent community, that has never turned a deaf ear to any great cause, not to forget the needs of teachers, speakers, stammerers, in fact, the needs of the voices heard in their own homes.

*Result and  
special needs.*

The school has no debt. Its every plan has been successful. One lectureship has been endowed by Mr. Henry Irving, and several scholarships have been promised which are not yet available. The chief needs of the school are as follows: a Building, \$50,000 or over; Rooms in Building, \$2,000 to \$5,000; Instructorship, \$5,000 to \$20,000; Scholarships, \$1,000 to \$3,000, each to be named in honor of the donor. The need for the building is especially pressing. The names of the trustees are a sufficient pledge that the wishes of donors will be faithfully carried out.

#### FORM OF BEQUEST.

I hereby give and bequeath to the School of Expression the sum of ..... dollars for the purpose of endowing ..... in the School of Expression, an institution organized according to the Laws of the Commonwealth of Massachusetts.

Signed, .....

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"Imperfection means perfection hid,  
Reserved in part to grace the after time."

*Browning.*

## EXTRACT FROM THE ANNUAL REPORT.

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For several years there has been a tendency on the part of many to speak disparagingly of the organization of such work as ours into a professional school. The following statement has been found in the catalogue of a university which contains over 1100 students:

"Six elective courses in elocution, each two hours per week for fourteen weeks are offered. These courses are graded, beginning with the elements of the voice and leading up to the study of the great orators of the world. These six courses offer opportunities for as complete a training in public speaking as can be had in any School of Oratory in the land."

There is no desire to retort by throwing a slur upon special electives in different colleges for the study of the subject but as the statement is made that "these courses offer opportunities for as complete a training in speaking as can be had in any School of Oratory in the land," I would like to call your attention to the work done in the School of Expression. A large number of students, in fact the majority, have about twenty-five hours of class work a week in school, aside from special assistance and personal lessons given free of expense by the assistants. Taking this number, therefore, as a standard, a student who attends 25 hours a week (during three years in the School of Expression would receive during his course 2250 hours; in addition to this, regular students who desire it receive free tuition in the Summer School, which would increase the number of hours 175 more. Now contrast the number of hours which is arranged in this college whose catalogue slurs at Schools of Oratory, and whose elective course is "superior", and we find "six courses, each two hours per week for fourteen weeks" make in all, supposing a student took all six courses, only 168 hours. The Summer School of the School of Expression alone gives students more than this, for there are 175 hours, devoted to systematic work and some of the hours are given to small divisions with only four or five students in a class.

This outline is not given to find fault with any other institution, but simply to answer such constant representations and to indicate to you the hard work that is being done by the teachers and students of the School of Expression. As you are our trustees, the persons who are responsible more or less for the work that we do, we feel it our duty to report these facts.

# OFFICERS AND INSTRUCTORS.

---

"Speech is morning to the mind;  
It spreads the beauteous images abroad,  
Which else lie faded, clouded in the soul."—*Thomas Otway.*

---

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(Assistant Teacher in Reading and Grammar, State Normal School, W. Chester, Pa.)
- HATTIE BISSELL . . . . . *Rockville, Conn.*
- CLARA J. BROWN . . . . . *Carlton, N. Y.*  
(Teacher of Elocution in State Normal School, Brockport, N. Y.)
- EMILY B. CHACE (Teacher in Public Schools, Newport.) . . . . . *Newport, R. I.*
- ABBIE CONN (Principal Fairfield, N. Y., Seminary,) . . . . . *Fitchburg.*
- LOUIS R. HAMBERLIN . . . . . *Shreveport, La.*  
(Instructor in Elocution in Richmond College, Richmond, Va.)
- REV. J. M. OLMSTEAD . . . . . *Hamilton, N. Y.*  
(Student Hamilton Theo. School, Colgate Univ.)
- JOHN GARLAND POLLARD (Student in Richmond Col.) . . . . . *Richmond, Va.*
- GRACE D. RIDER (Partial Course) . . . . . *Brooklyn, N. Y.*  
(Teacher of Elocution in Miss Round's School.)
- FANNY L. RILEY (Partial Course) . . . . . *Brooklyn, N. Y.*
- LOUIS SNOW, A. B. (Brown) A. M. (Harvard) . . . . . *Providence R. I.*  
(Instructor in Rhetoric and Elocution in Brown Univ.)
- GEORGE D. STAHLEY, M. D. (Penn. Col.) . . . . . *Gettysburg, Pa.*  
(Professor of Physical Culture and Hygiene, Penn. Col.)
- WILLIAM WALTER WAKEMAN, A. B, A. M. (Brown Univ.) . . . . . *Hampton Falls, N. H.*  
(Pastor Baptist Church, Hampton Falls, N. H.)
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and for practice in characterization. Stage business. Platform business.

2. *Oratoric*.—Extemporaneous speaking on subjects selected from the history of oratory. General requisites of oratory. Discussion of important questions of the day, with criticism.

3. *Pedagogic*.—Methods of teaching elocution with practical illustrations in criticism. Reviews of the various methods of teaching voice, singing, elocution and oratory. General discussion of principles of training. Review of the methods adopted in the school. Practical and illustrative lessons in the presence of the teachers.

4. *Literary*.—Rhetoric, and Literary Criticism. The principles of Etymology. Study in advanced phases of literature.

5. *Homiletic and Liturgic*.—Bible and hymn reading, with special training to eradicate faults peculiar to clergymen.

**Note.** The elective classes and much of the work in Shakespeare, literature and dramatic training are arranged in courses of two years, open, in some cases to all students, in others to middle and senior students, and are given upon alternate years. This, however, does not affect the amount of work in the course. The same custom is followed in many universities.

There are four courses for graduation in the school, arranged as follows :

I. **GENERAL CULTURE**.—This includes all the work from I. to XIV., also from XV. to XVII., and XX. The special aim of the course is to furnish training for the development of health, grace, and ease in general bearing, and such literary and artistic subjects as will secure a harmonious personality.

II. **PUBLIC SPEAKERS**.—This includes the same as the course for general culture, with the addition of all the work in public speaking and criticism. The aims in view are to develop control over the voice, secure mental action in speaking, develop such harmonious development of voice, body and mind, as will secure the highest power. Study of Shakespeare and various forms of literature will be given in this course, not only to develop simplicity and naturalness, but also as the best practical means of gaining a knowledge of human nature. For clergymen, Step XXII., 5, will be required.

III. **TEACHERS' COURSE**.—This includes the entire technical and literary training of the school, including steps I. to XXII., and also all the work upon

methods of teaching in the electives, all the reviews and methods of the school; discussion of general principles of training; a course upon history of teaching, with special reference to teaching elocution and voice-culture.

IX. PROFESSIONAL AND ARTISTIC COURSE.—This includes all the steps of the school from I. to XXII., with all the histrionic, dramatic, artistic and literary work among the electives. The diploma of this course is the highest honor conferred by the school, and is awarded to those who satisfactorily master all the steps of training, attain thorough plasticity of body and elasticity of voice, and have performed the required amount of creative work in characterization, and in the rendering of classic and literary selections. In addition to the regular training there will be special requirements in the study of characterization, bearing of all parts of the body, mastery of the pantomimic gamuts, study of roles, proper rendering of all forms of literature according to the principles of art and expression, and public reading as an art.

These four courses are arranged progressively, so that after mastering one course students can take additional work for a more advanced course, choosing the regular or summer terms, or private hours, as will justify the more advanced diploma.

SPECIAL COURSES.—Besides the regular courses, elective classes will be arranged for special needs; for those afflicted with stammering, stuttering, and other impediments of speech; for teachers in public schools; for clergymen, lawyers and other professional men, who cannot take the full course. These special courses are arranged Saturdays and at other times to accommodate speakers, teachers in the public schools, students in the neighboring colleges, and those engaged in any occupation that will prevent their coming to all the work of the school. All such students will be registered according to the amount of work taken and will receive credit for steps mastered in case they wish to complete a full course.

The courses are arranged regularly for three years; the junior, middle and senior steps each requiring one year. But since the work is arranged by steps, students who are prepared can take a course in two years. Students who wish can remain longer without additional expense. Special students who can take only a few hours a week can extend the course over as long

*Time for  
Completion of  
courses.*



a period of time as is necessary, receiving credit upon the successive steps mastered, until a full course is completed. Thus it can be seen that no specified time is required for graduation. Students must master the steps, and this may be done by work at summer schools, or in any other way practical.

*Training for all needs.* Candidates for graduation in all these courses will meet together for the technical training to secure control over voice and body, in all work to secure correct action of the mind in reading and speaking, in most of the work in vocal expression and literary training; much of the work for criticism and practical rendering will also be done with all the students together for mutual criticism and inspiration, as well as a comparative study of each phase of expression. This method tends to prevent the formation of professional mannerisms. In addition to the technical training and criticism, however, separate hours are arranged for the study of the special application of the work to each profession.

*Hours according to needs.* As the work of the school is arranged by steps no student is retarded by the class. The amount of work in each case is arranged according to needs, health, preparation, ability and aim of the student. At least fifteen hours of work independent of extra lessons and recitals, is arranged for each of the junior, middle and senior steps. Additional hours can be elected by those prepared for them.

*Unity of Method.* While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in the training. For this reason students in attendance

upon schools of elocution will not be admitted to the classes, as the best results can only be accomplished in any school by a concentration upon its steps until mastered. Those unwilling to comply with these conditions will not be received.

Applicants and inquirers are earnestly requested to ask regarding the work of the school, from those who are personally acquainted with its courses and methods. The following among hundreds in various parts of the country, have consented to answer questions and examine applicants or give them advice as to the advisability of attending the school:

Rev. CHAS. H. STRONG, M.A., Rector of St. John's Church,	Savannah, Georgia.
HENRY E. SHEPARD, LL.D., President of College of Charleston,	Charleston, S. C.
Rev. PITT DILLINGHAM, A.M.,	<del>239 Delaware Ave., Buffalo, N. Y.</del>
Rev. W. H. T. FAUNCE, A.M., Pastor of Fifth Ave. Church,	New York.
HUBER GRAY BUEHLER, A.M., Professor in Pennsylvania College,	Gettysburg, Pa.
W. B. CHAMBERLIN, A.M., Professor of Rhetoric and Oratory, Oberlin College,	Oberlin, Ohio.
Rev. JOSEPH T. DURYEA, D.D.,	Omaha, Neb.
JAMES J. STORROW, Jr. A.B. LL.B.,	40 State St., Boston.
Rev. S. L. BEILER, A.M., Pastor 18th-St. M. E. Church	Brooklyn, N. Y.
AUSTIN A. MERRILL, A.M., Prof. of Elocution, Vanderbilt Univ.,	Nashville, Tenn.
JOHN POLLARD, A.M., D.D., Prof. of English, Richmond College,	Richmond, Va.
MISS CARRIE E. LINNELL, Teacher of Elocution, Carleton College,	Northfield, Minn.
WM. CHURCH OSBORN, A.M., LL. B.,	135 East 36th-St., New York.
Rev. WM. N. BREWSTER, A.M., S.T.B.,	Cincinnati, O.
Mr. B. H. LEE, B.S.,	Columbus, Miss.
Rev. J. W. BASHFORD, Ph.D., President of Ohio Wesleyan Univ.,	Delaware, O.
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WILLIAM WILLIAMS, A.B., LL. B.,	New London, Conn.
Rev. EDWARD P. TULLER, Pastor First Baptist Church,	Newport, R. I.
SHAILER MATTHEWS, M.A., Prof. of History, Colby Univ.,	Waterville, Me.
Rev. J. K. BROWN, M.A.	Harport, Turkey.
Rev. JAMES MCWHINNIE, D.D., Pastor of Baptist Church,	Cambridgeport.
MISS LEONORA AUSTIN, Teacher of Expression, St. Paul High School,	St. Paul, Minn.
ABBIE L. CADLE,	Stockton, Cal.
W. R. CARMICHAEL,	Belleville Ont.

HARRIET E. CLARK, Teacher of Elocution, Wis. State Normal School, . . . . .	Oshkosh, Wis.
A. LEE HOLMES, M.A., . . . . .	Boston, Mass.
WILLIAM E. HUTCHINSON, Assistant Professor of Greek and Mathematics, Biddle Univ. . . . .	Charlotte, N. C.
LOTTIE NILES, A.B., Professor of Rhetoric and Elocution, Elmira College, . . . . .	Hornellsville, N. Y.
ALMANDA M. POTTER, Sub-Principal of Public Schools, . . . . .	Gold Hill, Nev.
LOUISE HUMPHREY SMITH, . . . . .	San Francisco, Cal.
LUELLA C. CARSON, Prof. of Rhetoric and Elocution, Oregon Univ. . . . .	Eugene, Oregon
CORA E. EVERETT In tstructor in Elocution, Wellesley College, . . . . .	Wellesley, Mass.
AGNES M. McLEAN, Teacher of Elocution, High School, . . . . .	Los Angeles, Cal.
ANNA M. KLOTZ, Teacher of Elocution, St. Katherine's Hall, . . . . .	Davenport, Iowa.
HELEN M. ALBAUGH, Teacher of Elocution, Converse College, . . . . .	Spartansburg, S. C.
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SUSANNE E. HOYTE, Teacher of Elocution, 256 W. 43d St., . . . . .	New York, N. Y.
REV. WILLIS P. ODELL, . . . . .	Buffalo, N. Y.

Students have monthly recitals during the year; these  
*Recitals.* recitals as far as possible, include all phases of expression.

Other opportunities are afforded students to appear in public. Lectures and talks before the school upon various subjects are given by scholars and specialists to inspire students in their work.

The rooms of the school are opposite the Athenæum Li-  
*Rooms.* brary, near the State House, in the very centre of the city.  
 and can easily be reached by ~~pupils~~ *students* from out of town.  
 Boston has long been noted as the most favorable residence for study in the country, on account of its public library (open to students of the school), numerous lecture courses, and various institutions.

A small library of books on Expression and Oratory is  
*Library.* available for consultation by the students. Any donation  
 of books bearing on the subject of voice, oratory, the  
 drama, or expression in general, will be thankfully received.

Board and rooms can be secured in Boston at from  
*Expenses.* ~~four~~ <sup>two</sup> dollars a week upward. The teachers will assist ~~the~~  
*and Home.*

students in securing proper boarding-places, and will endeavor to take such personal interest in their welfare while in Boston as will secure to them everything favorable to their advancement. Students are requested to dress in ~~loose blouses, lawn tennis suits,~~ in such a way as to leave the body unimpeded in its movements.

The ~~fees~~ are payable two-thirds in advance.

Tuition for regular course for each year, at least fifteen hours a week . \$150.00  
 Electives, or work by subjects, each hour per week, for the year . . . 15.00  
 Terms for first half year, two-thirds of the above amounts. No reduction except in cases of protracted sickness.

Persons who take the course in two years will be charged \$200 a year.

Fee for diploma . . . . . 5.00  
 Private lessons (per hour) . . . . . \$1.00 to 5.00

The next year will open Thursday, October 8, 1891, and  
*Calendar.* close May 15, 1892. There will be vacations on all legal holidays, and ten days at Christmas.

Institutions desiring teachers for permanent or temporary positions are requested to apply to the Dean. It is to the interest  
*Positions.* of the School that every teacher sent out shall be successful, therefore careful attention will be given to all inquiries from the authorities of schools or colleges.

For further particulars or information, address,

S. S. CURRY, PH. D.,  
 Freeman Pl., Beacon Street, Boston, Mass

## SUMMER COURSES.

---

“ But well to saye, and so to meane,—  
That sweete accorde is seldome seene.

*Sir Thomas Wyatt.*

---

The annual symposium and training classes of the School of  
*Time.* Expression will open at the rooms of the School, Freeman  
Place, Beacon Street., Boston, Saturday July 11, 1891. All  
are requested to be present at the opening address at 4 P. M., and at the  
opening recital at 8 P. M. A new step is taken at every hour during the  
term so that all are requested to be present at the opening lesson.

*Aim of  
Summer  
course.* The summer classes are arranged to meet the needs of  
teachers of elocution, voice and literature in the colleges, high,  
professional, or normal schools of the country; to afford  
professional men, such as clergymen and other public speakers, the means  
of improving their voices and delivery during vacation; to give practical  
vocal training to teachers in public schools; in short, to furnish advanced  
work for public readers and professionals, thorough practical training for  
those who wish to study expression for the purpose of general culture,  
and a symposium for the study of advanced methods of teaching voice  
and expression, for the graduates of our own or other schools of oratory,  
and the advanced teachers of the art in the country.

As heretofore every effort will be made to meet the needs of the most  
earnest students and to make still further advance in thorough and  
effective work. Many features which are entirely new will be introduced  
this summer. Four courses will be given for the first time. As in other  
years, work will be arranged to meet the most advanced teachers in the  
country, but the present year special arrangements will also be made for  
beginners.

*Course.*

There will be about twelve hours of work daily, from which courses can be selected according to the needs, preparation and aim of applicants. Three regular courses will be given : first, for those in attendance for the first time ; second for those who studied last year, or who have done an equivalent amount of work ; and a third for those who have been present during two summers, or are prepared for such an advanced course.

## COURSE I.

1. Vocal Expression. (See I. Psychic, in the regular course in the Annual Catalogue, Page 16.) One hour and a half a day. Teacher, Dean.
2. Vocal Training. (See II, Vocal, p. 16.) One hour a day. Teacher, Dean and Assistant, in small sections.
3. Pantomimic Training. (See v. Plastic, Catalogue.) One hour and a half day. Teacher, Dean and Assistant, in small sections.
4. Criticism, Recitations and Speaking. Half hour a day.
5. Pantomimic expression. Anna B. Curry. One hour a day. (New)
6. Physical Training. Half hour a day.

## COURSE II.

1. Advanced Vocal Expression. Tone Color. One hour a day. Dean.
2. Advanced Vocal Training. Agility of voice, etc. One hour a day. Dean and Anna Baright Curry. (First time)
3. Pantomimic Expression. Elliptic Pantomime; Function in expression of all parts of body, Laws, etc. One hour a day. Dean.
4. Elemental Pantomime. One hour a day. Anna B. Curry. (First time)
5. Criticism, Recitation, Public Reading and Speaking. Half hour a day.
6. Literature and Expression. Tennyson (also elective). Anna B. Curry. (New)

## ELECTIVES.

1. Literature and Expression, etc. Anna Baright Curry. (First time)
2. Co-operative Pantomimic Training. Development of unity and harmony the whole body. Half hour a day. Dean and Assistant. (New course)

3. Shakespeare and Dramatic Training. Practical Study to develop simplicity and naturalness. Study of human nature, &c. Each Student is also requested to come prepared with scenes from any play. One hour a day. (New course)
4. Methods of teaching Voice and Vocal Expression.
5. Swedish Gymnastics. Three times a week. First time.
6. Bible and hymn Reading. Special needs of Clergymen.
7. Phonology and Visible Speech (Bell's). Anna B. Curry. Free to missionaries. Courses for Lawyers, Public School Teachers and others will be arranged. Stammering and special impediments of speech will be in charge of a specially trained assistant.

During the present summer the students will be divided according to needs and attainments into small sections, under the assistants, for more specific work.

All students are requested to come prepared to read or recite several extract from the best authors.

Any subject in the regular course of the School of Expression will be given when ten students who are prepared for the work apply.

Persons who cannot take one of the full courses can elect one or more hours a day according to needs, aims and preparation. Those able to take more than the regular five hours a day can elect additional hours.

On account of the large number of hours each day from which work can be elected, the needs of all can be met.

Lectures and Recitals by the ablest readers will be given during the term.

*Character  
of the  
work.*

The work is thorough and systematic, and does not consist in mere lectures, but in the same thorough and earnest training as at the regular session of the School of Expression. As the courses of the school are arranged by successive steps, everything mastered will count towards the completion of a full course in the school.

The work for the several professions may be outlined as follows:—

1. TEACHERS OF ELOCUTION. Thorough explanation of the principles of voice training, as well as thorough training for mastery of the exercises. General principles of training. Special reference to the training of the body and voice for expression. Explanation of the methods of Delsarte and Mac

kaye in training the body. Other methods of Physical Training. Vocal Expression developed according to universal principles, not by mechanical rules. Study of the methods of nature. Application of advanced principles of education to the teaching of expression. Study of literature by practical rendering. Review of methods of teaching elocution. Practical review of the methods adopted in the School of Expression.

2. PUBLIC READERS. Thorough training to secure plasticity and responsiveness in the whole mechanism as the instrument of expression. Advanced vocal expression. Study of nature and principles of art, and their application to expression. Rendering applied to all kinds of literature.
3. CLERGYMEN AND PUBLIC SPEAKERS. Thorough training of voice and body to prevent waste of energy through misuse of the mechanism. Development of naturalness and simplicity in melody. Correction of faults peculiar to clergymen and speakers, by eradication of causes. Development of proper action of the mind in speaking. Training of the logical faculties, to develop the power to think upon the feet. Development of imagination and philosophic memory, etc. Bible and hymn reading.
4. TEACHERS OF LITERATURE AND ENGLISH. Study of Literature by practical rendering, rather than by mere analysis, so as to cause students to feel the spirit rather than the letter. Principles of expression as illustrated by different authors. Relation of literature to vocal expression. Study of principles of art in literature. Methods of teaching literature.
5. TEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS. Training for the voice to secure ease, health and effectiveness in its use. Agreeableness of quality. Development of power in expression. Human nature.
6. STUDY FOR GENERAL CULTURE. Training for ease and grace of bearing. Imagination, taste, and artistic instincts. Practical study of literature and art. Development of pleasant qualities of voice for society and the home.

*Location.* Boston has long been known as very cool and pleasant in summer. Its Libraries and reading rooms are always filled during the summer with students from all parts of the country.

Those who desire to live at the sea-side can be transported in a short time by boat at a very small expense so that only the hours devoted to recitation may be spent in the city. The rooms of the school are very



cool at all times. Boston has always been preferred by the students as the best location for the summer school on account of the economy in rooms and board, its accessibility, its libraries, reading rooms and other advantages to students.

Students who desire boarding places secured will please  
*Rooms* write, stating exactly as far as possible what is desired, with  
*and board.* prices, and places will be selected by the secretary of the School. Desirable places will be recorded at the School, and can be found at the School Friday and Saturday before the opening, so that students can make selections. There are, however, such an infinite number of good boarding houses that there will be no difficulty whatever in selecting good places a few hours after arrival in Boston.

Terms for each regular course of five hours daily, sixty dollars in advance. Those who take the elective courses, Fifteen dollars each hour a day for the term. Clergymen, Missionaries and Temperance Workers, not studying for teachers of elocution, receive one-third reduction.

Students who wish training in other subjects, Latin, Greek, mathematics, modern languages or singing will have special teachers recommended. Private lessons may be had for from \$1 an hour upward according to the teacher and subject.

For a Catalogue, Report, or information of any kind, address

S. S. CURRY, PH. D.

*Freeman Pl., Beacon St., Boston, Mass*

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Resolut zu leben.”—GOETHE.

“Man can give nothing to his fellowmen but himself.”—SCHLEGEL.

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BOSTON :  
FREEMAN PLACE, BEACON STREET.  
1892.

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"Expression is power."—GORGIAS.

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## FORM OF BEQUEST.

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I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of.....  
for the purpose of.....

Signed,.....



**H**UMAN life exists in three departments, one of which is expression. But deepest of all, and beyond everything else, is the very fact of life itself, or activity. Next to activity—next to the deed done—come the appropriation of that deed done by the mind. After it passes into the thought of man it comes forth in the utterance, and so utterance becomes the fulfilment of that which lies behind it. Hence, that which the School of Expression stands for—utterance, or expression—crowns, as it were, or fulfils the life of man, and feels all life perpetually behind it.

People sometimes wonder whether expression is not going to lose its power—whether the speech with which a man stirs and thrills the hearts of his fellow-men is not to become obsolete. We point to the books with which our friends fill our houses and minds; we say: “Is it not possible that the time will come when that giant, the printing press, will, with its million tongues, take the place of your paltry human speech?” And sometimes not a giant, but a strange little imp, the phonograph, threatens to come to us and chatter with his little voice so as to make human speech unnecessary. All such arguments confute themselves; and the more earnestly they are brought before us the more do they assure us that nothing can rival, nothing can usurp the human voice speaking through the human ear to the soul.

We are a talking race, and yet we know that the power of eloquence which is in our American people has not yet begun to attain the richness and completeness of which it is capable. We rejoice, and I am glad to express the satisfaction with which our whole community rejoices, to see a school which has already done such a good work, beginning under such favorable auspices another year of its happy and effective life.

[Extract from an address to the students of the School of Expression, October, 1891, by the Rt. Rev. PHILLIPS BROOKS, D. D., Bishop of the Diocese of Massachusetts.]

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mastered, until a full course is completed. Thus it can be seen that no specified time is required for graduation. Students must master the steps, and this may be done by work at summer schools, or in any other way practical.

*Training for all needs.* Candidates for their various professions will meet together for the technical training to secure control over voice and body, in all work to secure correct action of the mind in reading and speaking, in most of the work in vocal expression and literary training; much of the work for criticism and practical rendering will also be done with all the students together for mutual criticism and inspiration, as well as a comparative study of each phase of expression. This method tends to prevent the formation of professional mannerisms. In addition to the technical training and criticism, however, separate hours are arranged for the study of the special application of the work to each profession.

*Hours according to needs.* As the work of the school is arranged by steps no student is retarded by the class. The amount of work in each case is arranged according to needs, health, preparation, ability and aim of the student. At least fifteen hours of work independent of extra lessons and recitals, is arranged for each of the junior, middle and senior steps. Additional hours can be elected by those prepared for them.

*Unity of Method.* While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in the training. For this reason students in attendance upon schools of elocution will not be admitted to the classes, as the best results can only be accomplished in any school by a concentration upon its steps until mastered. Those unwilling to comply with these conditions will not be received.

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OF THE

# SCHOOL OF EXPRESSION

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“ It seems to me that the danger in teaching elocution, although I do not claim to be an authority, is that some formal and artificial method should supersede nature.

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1893.

*"Style is the man himself."*—BUFFON.

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## FORM OF BEQUEST.

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of.....

..... Dollars,

for the purpose of.....

Signed,.....

## RT. REV. PHILLIPS BROOKS, D. D.

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[Extract from an address by him to the School of Expression.]

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... "That which the School of Expression stands for—utterance, or expression—crowns, as it were, or fulfils the life of man, and feels all life perpetually behind it.

"People sometimes wonder whether expression is not going to lose its power—whether the speech with which a man stirs and thrills the hearts of his fellow-men is not to become obsolete. We point to the books with which our friends fill our houses and minds; we say: 'Is it not possible that the time will come when that giant, the printing press, will, with its million tongues, take the place of your paltry human speech?' And sometimes not a giant, but a strange little imp, the phonograph, threatens to come to us and chatter with his little voice so as to make human speech unnecessary. All such arguments confute themselves; and the more earnestly they are brought before us the more do they assure us that nothing can rival, nothing can usurp the human voice speaking through the human ear to the soul.

"We are a talking race, and yet we know that the power of eloquence which is in our American people has not yet begun to attain the richness and completeness of which it is capable. We rejoice, and I am glad to express the satisfaction with which our whole community rejoices, to see a school which has already done such a good work, beginning under such favorable auspices another year of its happy and effective life." . . .

# THE BISHOP BROOKS LECTURESHIP MEMORIAL.

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The School of Expression has for its object the training of public readers and speakers. It has numbered among its pupils many theological students and ministers, whose work has been made more effective by the training here received.

Bishop Brooks was for a number of years a warm friend of the school, and showed his interest in many ways. He delighted in it as an aid to those who were trying to make themselves better able to influence their fellowmen for good. Now that his place has become vacant in the Board of Visitors, by his death, it has been suggested that something should be done to perpetuate his memory in this School of Expression, and at the same time confer benefit upon many who would become more efficient as ministers if they could have some training in the art of expression.

It is painfully evident that some who enter the ministry are not as useful as they might be, simply for the lack of ability to give proper rendering of the portions of Sacred Scripture read in public worship and also of the sermons delivered to the people.

It would be a great gain to the cause of religion if we had better readers and better speakers in the ministry. It is strange that training of this kind is so much neglected while there is, on every hand, such steady complaint of poor reading and defective delivery.

The aim of this School is not to develop mere elocutionists but to correct vocal faults, to show the proper use of vocal organs and to study the philosophy of expression. Its pupils thus far have taken rank as easy and intelligible speakers.

The hope now is that a Memorial Fund may be secured so that there may be delivered in Boston, each year, to ministers and theological students, a course of Lectures or Instructions upon such topics as relate to the greater effectiveness of their public ministrations.

We can hardly think of any way in which the name of Phillips Brooks can be associated with larger and more continuous usefulness than in aiding those who are ministers of the Gospel to be more helpful to their fellowmen. The Executive Committee has appointed the undersigned as a Special Committee to bring this matter to the notice of others, and to ask their contributions. As the School is not denominational, the Committee make their appeal to Christians of every name who are interested in this branch of ministerial education.

If you approve the plan of this Memorial of one who is so worthy of being held in grateful remembrance, kindly send your contribution, of whatever amount you feel able and disposed to use for this purpose, to the Treasurer, MR. CHARLES FAIRCHILD, 44 State Street, Boston, Mass., care of Lee, Higginson & Co.

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PASTOR OF THE BOWDOIN STREET NEW JERUSALEM CHURCH, BOSTON.

*"Im ganzen guten schönen  
Resolut zu leben."*—GOETHE.

## DEAN'S ADDRESS

*To the School of Expression, on the Morning of his Death, Jan. 23, 1893.*

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This terrible news makes it impossible to complete this last hour of our morning's work. The death of Bishop Brooks will be felt by all; to all who believe in a broader union of men and a higher hope for humanity, it seems an irreparable loss.

To this school it is a special, a personal loss; his hope has been our chief support through all these years; his advice, our sacred law. He has been the leader of our Board of Visitors from the foundation of the school. As is well known, he was antagonistic to the old elocution; he said this frankly to me when I went to him at the foundation of the school, but after I had explained our aims and endeavored to illustrate our methods, he espoused our cause and has never wavered in his sympathy and interest. He asked to see our work, and came for half a day to see what we were doing that he might personally understand its nature. Only a few days ago, I met him just out there on the street, and he held out his warm hand and asked me, "How is the school? Is there anything I can do for you?"

No one so much as he felt the needs which this school is trying to meet, nor had more sympathy for its aims and methods. Many a time has he asked what he could do for us, but since I came to know him more intimately I have often hesitated, knowing something of the number of burdens which lay upon his great mind and heart for support.

One department of our work was especially dear to him. Great preacher as he was, great was his interest in the education of preachers.



This was one of the latest subjects upon his heart. Only a few weeks ago he said to me, "The theological students of our day know more than they did in mine, but they cannot preach so well."

The elements of his wonderful character will be a theme for the greatest of his contemporaries. One of these is his hopefulness; his confident belief in something great and good that is coming to us all. This was the keynote that morning, over twenty years ago, when I, as a strange youth, a thousand miles from a friend, crept up into the gallery of old Trinity Church on Summer Street, and heard him speak of the danger of making superficial opinions and fancies usurp the place of a deep and sacred creed of the heart. Hope was the message a few weeks later, when I saw him stand with hands clasped before his congregation in Huntington Hall—the old church burned down in the great fire the previous Sunday—and heard him read these words out of his heart: "If any man's work is burned, he shall suffer loss, yet he himself shall be saved yet so as by fire." The spirit of the stirring words he spoke that day lives still in the hearts of thousands in Boston: "The old church is gone, but that which it stood for, that cannot be destroyed". Boston does not consist in its buildings, which are reduced to ashes, but in the character of its citizens; in that hope and faith which no fire can burn, which will rebuild the city again greater than ever, and make misfortune a means of developing nobler character."

Long years after, he said to me, "When I came down to breakfast, that morning, every man about the tables in our little hotel had been burned out. As I walked out of that room and went down town, I heard one man say to another, 'Well, you are completely ruined, all is burned up.' 'Is that so?' calmly answered his friend. Never," said

the great-souled preacher, "was he so much of a man as then. As I went down town, and saw the old church in ruins, I was glad that I had a share in the general loss. A greater blessing," he added, "never came to Trinity Church." Through all these twenty years, until the morning of last Thanksgiving, as I heard him for the last time in public, when he spoke upon those words, "And God saw everything that he had made, that it was very good," through all these years his theme has been hope, and his words have given a thrill of life to thousands in every land. No man ever spoke to him, face to face, who was not inspired to live better, who did not feel the thrill of his great personality.

The greatness of his hope is one reason why he was especially dear to students and all young people. His sympathies were always with young men and the future. He seemed to ask each of us who faced him, What is your hope, your ideal? Do you realize how noble; how rich it is to live? He was always looking forward. Who of us ever went to see him without feeling his great eyes peering into our souls, searching for the ideal of our manhood, and the strength of our hope? How he inspired us to love everything and everybody! What a conception he gave us of the richness of living, of the grandeur of the age and the possibilities of the future.

Great in hope, great in sympathy, great in judgment, great in his knowledge of men, great in spiritual insight, great as a preacher, and great as a man. Let us pause and take to ourselves the great lesson of his life and character. No conventional resolutions that we can pass, no words we can say, will do him honor. Let us go silently to our rooms, and meditate in the midst of the darkness that has so suddenly fallen, and seek to know something of that "richness," that "abundance" of life which he ever saw, of which he ever spoke, and which he now must know in greater fulness.

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Died June 23, '93.

# TEACHERS.

---

S. S. CURRY, Ph. D.,  
Vocal and Pantomimic Training, General Principles of Training,  
Vocal and Pantomimic Expression.

BARON NILS POSSE, M. G.,  
Graduate and former Assistant Royal Gymnastic Central Institute, Stockholm,  
Sweden. Theory and Practice of Swedish Gymnastics.

ANNA BARIGHT CURRY,  
Vocal Expression, Literature, and Expression.

JAMES F. MORTON, A. M.  
Instructor in Rhetoric.

GROSVENOR M. ROBINSON,  
Assistant in Vocal and Pantomimic Training.

CORA E. EVERETT,  
Assistant in Vocal Expression.

GENEVIEVE BARIGHT.  
Assistant in Vocal and Pantomimic Training.

M. E. CHASE,  
Instructor in Singing.

# STUDENTS.

## POST GRADUATES.

GENEVIEVE BARIGHT . . . . .	<i>Poughkeepsie, N. Y.</i>
School of Expression, Class of '92.	
CORA ELIZABETH EVERETT . . . . .	<i>Norwood.</i>
School of Expression, Class of '88.	
MARY BELLE KING . . . . .	<i>Boston.</i>
Boston School of Oratory, Class of '88.	
HARRIET EMELINE SPRAGUE . . . . .	<i>Calais, Milltown, Me.</i>
School of Expression, Class of '91.	

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MARY LOUISE BARIGHT . . . . .	<i>Poughkeepsie, N. Y.</i>
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ANNIE ESTELLE BARKER . . . . .	<i>Boston.</i>
WILLIAM FREDERICK BERRY . . . . .	<i>Boston.</i>
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ARTHUR HALLMAN RING . . . . .	<i>Arlington Heights.</i>
BERTHA MAY SNOW . . . . .	<i>Boston.</i>
CHARLES MARCUS STAMP . . . . .	<i>Mt. Vernon, Ohio.</i>

*"Accuse not nature, she hath done her part;  
Do thou but thine."* — MILTON.

## AIMS AND COURSES.

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*Origin.* The history of the School of Expression extends over several years before its organization under its present name in the year 1885. When Boston University was first established in 1872, a School of Oratory was opened as one of its departments; but in 1879, at the death of Prof. L. B. Monroe, that school was discontinued, and the present Dean of the School of Expression was chosen by the trustees of the University to carry on the work of the discontinued School of Oratory, in connection with the School of All Sciences, and the College of Liberal Arts. The special classes organized in connection with these departments steadily grew, until in 1885 the trustees gave permission to the present Dean, then Snow Professor of Oratory in the University, to organize these classes as the School of Expression. Thus it was continued with many leading citizens upon its Trust and Visiting Committees, until the year 1888, when it was incorporated under a Board of Trustees, entirely independent of any other institution.

*Province and Aim.* The general aim of the courses in the school is to furnish the most thorough and comprehensive courses for the development of effective delivery in all forms of expression. It is intended to be a school for training and culture, and not for mere theoretic instruction and acquirement. As far as possible all kinds of training are included in the course, so as to meet effectively every need. It is the endeavor of the teachers to develop correct action of all the



mental and emotional powers used in expression, as well as control over every outward agent of manifestation; to develop vigor in each faculty, and to bring the powers into perfect unity; to secure control and discipline of each agent of the body, and to bring the whole organism into harmony. In short, to improve expression by stimulating the cause, by developing effective action and securing control of the organic unions, as well as by attempting, through study of nature and art, adequate modes of execution, or of accomplishing the effect.

The methods of accomplishing these various aims are *Methods.* the outgrowth of extensive study and investigation, including personal training and instruction from over forty of the ablest teachers of voice, elocution, oratory, and singing, in England, France, and Italy as well as America. Students are not taught artificial systems, but are led to study nature for themselves.

Studies are divided into groups. The technical training is divided into steps which must be mastered in their order. Studies are so arranged as to include not only all forms of training but also a comparative study of different arts. This method prevents artificiality and imitation, and is the most effective means of securing knowledge of fundamental principles underlying all art.

## I. VOCAL EXPRESSION.

1. Elementary principles of vocal expression. Study and training to secure correct mental action in reading and speaking. Development of the oratoric, dramatic, and artistic instincts.
2. Rhythm and melody in speech. Fundamental characteristics of naturalness; development of rhythm and melody and the various modulations of tone with their functions in expression.

3. Tone, — color, and harmony. Emotion in relation to tone. Purposes in expression.

4. Problems in vocal expression.

5. Study of miscellaneous selections from all forms of literature.

6. Study of lyrics, odes, and ballads.

7. Public reading as an art.

8. Monologues.

(See also Literature, 1, 2, 4, and 5.)

## II. VOCAL TRAINING.

1. Elementary vocal training. Development of correct voice production; eradication of faults in voice.

2. Emission of voice. Relation of tone to speech; essential qualities of voice. Physical and psychic training of voice.

3. Agility of voice. Correct use of registers. Flexibility in speech and song.

4. Resonance and tone color. Overtones and sympathetic vibrations.

## III. PHONOLOGY.

1. Articulation. Training of the organs and study of the elements of speech.

2. Pronunciation. Training of the ear. Vocal quantity.

3. Visible speech and study of dialects and impediments.

## IV. ORGANIC PHYSICAL TRAINING.

1. Organic gymnastics. Theory and practice of free gymnastics; systems of gymnastics; diagnosis and training for the perfection of the physical organism.

## V. HARMONIC PHYSICAL TRAINING.

1. Harmonic gymnastics. Principles and kinds of physical training. Training of the body as the instrument of expression. Development of plasticity, poise, ease, and harmony; of grace, strength, and responsiveness in the whole organism.

2. Co-operative training. Development of unity and sympathetic co-operation of all parts of the body in expression.

## VI. PANTOMIMIC EXPRESSION.

1. Elementary pantomime.
2. Manifestive pantomime. Study of significant motions, positions, and special functions of each part of the body as an agent of the mind. Kinds of pantomime.
3. Elliptic pantomimic training. Development of unity in the pantomimic actions of all parts of the body. Applied pantomime.
4. Representative expression. The use and abuse of descriptive pantomime and elocution.
5. Gamuts of pantomime. Practice of series of movements to develop unity in the expression of the whole body.

## VII. LITERATURE.

Practical study of literature as related to expression. Study of authors, not by verbal, grammatical, and analytic methods, but by investigations and practical rendering.

1. Literature and expression. Principles of art in various forms of literature.
2. Principles of poetry.
3. The shorter poems of Wordsworth.
4. Tennyson's "Idylls of the King."
5. Studies among the shorter poems of Browning.
6. Shorter poems of Shelley.
7. Novel-writing as an art. Principles of dramatic writing.
8. History of Literature. Investigations, conversations, and discussions.
9. Minor poets of the Nineteenth Century.
10. Wit and humor in the literature of different ages and nations.

(See Speaking, also Vocal Expression, 3 and 8).

## VIII. SHAKESPEARE.

Presentation of selected scenes and dialogues for the education of the powers of conception; for the practical study of the highest forms of the drama, and as the best means of studying human character.

1. Shakespeare's comedies.
2. Shakespeare's later comedies.
3. Tragedies of Shakespeare.
4. Shakespeare's art. Studies and conversations.

#### IX. ART.

1. Principles and relations of the arts. Study of selected topics from Ruskin and other writers.
2. History of art. Review of the sources; relation of the various forms of art.
3. Laws of histrionic art. Dramatic criticism.
4. Studies and conferences upon the great masters of expression,—Homer, Phidias, Virgil, Dante, etc.
5. Masterpieces of art.
6. The genius of art. Spirit of Hebrew art, of Greek art, early Christian art, renaissance art. Applied studies with students in galleries.
7. The present condition and tendencies of art.

#### X. RENDERING.

1. Recitations.
2. Monologues and advanced recitations.
3. Criticism.
4. Public reading.

#### XI. SPEAKING.

1. Extemporaneous addresses upon topics arranged from the history of oratory.
2. Discussion of topics of the time.
3. Debates.
4. Short stories, original and selected.

(See also Literature, 6 and 9; Art, 4, and Shakespeare, 4.)

#### XII. DRAMATIC TRAINING.

Practical study and presentation of scenes and dialogues from all forms of the drama, to develop the powers of conception and the ability to express every phase of

human experience as a means of securing ease, simplicity, and naturalness in all kinds of speaking.

1. Old comedies. Conception of character.
2. Dramatic rehearsals; stage business.
3. Characterization. Bearings and dramatic action.
4. The poetic drama. Shelley's "Prometheus Unbound"; Browning's "Pippa Passes."

### **XIII. RHETORIC AND COMPOSITION.**

1. General principles of rhetoric. Practical exercises in writing.
2. Weekly themes with criticism.
3. A study of authors in relation to style. The application of principles of art to written expression.

### **XIV. PHILOSOPHY OF EXPRESSION.**

1. General laws of nature, art, and expression.
2. Philosophy of art and expression.
3. Logic as related to speaking.
4. Psychology as related to expression.

### **XV. METHODS OF TEACHING.**

1. Study of the general principles of education, with especial application to the teaching of expression.
2. Practical teaching by students, with criticisms.
3. History of the methods of teaching elocution.
4. Psychology as related to methods of teaching.

### **XVI. TRAINING OF CLERGYMEN.**

1. Bible and hymn reading.
2. Melody in speech. Faults peculiar to clergymen.

The courses in Vocal Training, Vocal Expression, and Pantomimic Training and Expression require from two to three hours a week. The other courses usually one hour a week.

The work of the first two courses of Departments I. to XII., or their equivalents, are given each year and are required of all regular students.

At present, many of the courses are given for only one half year and count as one half a course. Some are given only every second, others only every third year. Some courses will not be given unless as many as ten students elect them. This custom is followed by many universities. Some years, two or even three of the courses are shortened and combined. For example, the present year, Literature 8 and 10 were combined with Speaking 7, so that students had a course in speaking which consisted in short stories, and later in stories or addresses upon the humor of some country in the world.

Some courses require written, oral, and test examinations, as well as mastery of exercises; others a report of the work done and investigations made. But in all cases there will be an endeavor to have thorough examinations of all work accomplished. The mastery of the exercises, and character of work done, the assimilation of principles, the effect upon the artistic nature and the personality of the student rather than knowledge of facts will be the chief test.

Four courses are arranged for graduation:

I. The General Culture and Literary Courses, require a mastery of at least twenty of the subjects or sub-courses.

II. Public Speakers' Course requires twenty-five subjects.

III. Teachers' Course requires a mastery of at least thirty subjects.

IV. The Artistic or Post Graduate Course requires the whole thirty subjects of the teachers' course; and, in addition, five subjects, with such additional artistic work as may be arranged or required by the teachers.

The time required to complete any of these courses for graduation

will depend upon the student's health and needs, upon the subjects chosen, and aim in studying. Students often give twenty hours a week for a year, go away and teach and study alone, then return to the summer or the regular terms and take more advanced work. Some spend three and even four years in the school continuously, and find more work than can be completed in that time. Students, after entering, in all cases will be assisted, and are expected to carry on their work whether "in residence" or not. "Art is long." No charge is made for tuition to those who have attended for three years.

No specific time is required for graduation. Students must master the steps, and this may be done by work at summer schools, or in any other way practical.

Candidates for various professions meet together for the *Training for all needs.* technical training to secure control over voice and body, in all work to secure correct action of the mind in reading and speaking, and in most of the work in vocal expression and literary training; much of the work for criticism and practical rendering will also be done with all the students together for mutual criticism and inspiration, as well as a comparative study of each phase of expression. This method tends to prevent the formation of professional mannerisms. In addition to the technical training and criticism, however, separate hours are arranged for the study of the special application of the work to each profession.

As the work of the school is arranged by steps no student is retarded by the class. The amount of work in each case is arranged according to needs, health, preparation, ability and aim of the student. At least fifteen hours of work, in-

*Hours according to needs.*

dependent of extra lessons and recitals, is arranged for each of the junior, middle, and senior steps. Additional hours can be elected by those prepared for them.

*Unity of Method.* While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in the training. For this reason students in attendance upon schools of elocution will not be admitted to the classes, as the best results can only be accomplished in any school by a concentration upon its steps until mastered. Those unwilling to comply with these conditions will not be received.

All students who are preparing to come to the school *Preparation.* are requested to read and study books connected with the courses in Literature, Shakespeare, and the principles of Art.

The work of the school, for the benefit of various classes of students, may be outlined as follows :—

TEACHERS OF ELOCUTION. Explanation of the principles of vocal training and thorough mastery of the exercises. General principles of training, with special reference to the training of the body and voice for expression. Explanation of the methods of Delsarte and Mackaye in training the body. Other methods of Physical Training. Vocal Expression developed according to universal principles, not by mechanical rules. Study of the methods of nature. Application of advanced principles of education to the teaching of expression. Study of literature by practical rendering. Review of methods of teaching elocution. Practical review of the methods adopted in the School of Expression.

PUBLIC READERS. Thorough training to secure plasticity and responsiveness in the whole mechanism as the instrument of expression. Advanced vocal expression. Study of nature and principles of art, and their application to expression. Rendering applied to all kinds of literature.



CLERGYMEN AND PUBLIC SPEAKERS. Thorough training of voice and body to prevent waste of energy through incorrect use of the mechanism. Development of naturalness and simplicity in melody. Correction of faults peculiar to clergymen and speakers, by eradication of causes. Development of proper action of the mind in speaking. Training of the logical faculties, to develop the power to think upon the feet. Development of imagination and philosophic memory. Bible and hymn reading.

TEACHERS OF LITERATURE AND ENGLISH. Study of Literature by practical rendering, rather than by mere analysis. Principles of expression illustrated by different authors. Relation of literature to vocal expression. Study of principles of art in literature. Methods of teaching literature.

TEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS. Training for the voice to secure ease, health, and effectiveness in its use. Agreeableness of quality. Development of power in expression. Human nature.

WRITERS. Many of the graduates of the School of Expression adopted literature as a profession. There is an endeavor to stimulate the creative faculties, to awaken artistic endeavor, and to secure to students such a knowledge of the principles of art, as to give them a sense of the highest modes of expression in every form.

STUDY FOR GENERAL CULTURE. Training for ease and grace of bearing. Imagination, taste, and the artistic instincts. Practical study of literature and art. Development of pleasant qualities of voice for society and the home.

Students have monthly recitals during the year; these  
*Recitals.* recitals, as far as possible, include all phases of expression.

Other opportunities are afforded students to appear in public. Lectures and talks before the school upon various subjects are often given by specialists to inspire students in their work.

The rooms of the school are opposite the Athenæum  
*Rooms.* Library, near the State House, in the very centre of the city, and can easily be reached by students from out of

town. Boston has long been noted as the most favorable residence for study in the country, on account of its public library (open to students of the school), numerous lecture courses, and various institutions.

A small library of books on Expression and Oratory is available for consultation by the students. Any donation of books bearing on the subject of voice, oratory, the drama, or expression in general, will be thankfully received.

Board and rooms can be secured in Boston at from five dollars a week upward. The teachers will assist students in securing proper boarding-places, and will endeavor to take a personal interest in their welfare while in Boston, and secure for them everything favorable to their advancement. Students are requested to dress in such a way as to leave the body unimpeded in its movements.

All fees are payable two thirds in advance or a bond will be required.

Tuition for regular group of fifteen hours a week for the year . . . .	\$150.00
Work chosen by subjects, each hour a week, for the year . . . .	15.00

Terms for first half year, two thirds of the above amounts. No reduction except in cases of protracted sickness.

Fee for diploma . . . . .	\$5.00
Extra examinations . . . . .	5.00

The school will open each year the first Thursday in October and close the first Thursday in May. There will be vacation on all legal holidays, and ten days at Christmas.

Institutions desiring teachers for permanent or temporary positions are requested to apply to the Dean. It is to the interest of the school that every teacher sent out shall

be successful, therefore careful attention is given to all inquiries from the authorities of schools or colleges.

For further particulars or information address

S. S. CURRY, PH. D.

*Freeman Pl., Beacon Street, Boston, Mass.*

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## COLUMBIAN TERM.

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The Summer Term of the School of Expression for the year 1893 will open July 1st, at 3 P. M., Lake Bluff, Ill., and will continue until July 29th. The course will consist of Art, Vocal Training and Expression and will contain many new features, among which will be the use of the Art Exhibit at the World's Fair, for the investigation of the present condition and tendencies of art, and a comparative study of painting, sculpture, literature, and speaking, to find the universal principles underlying all art.

There will be several hours a day of practical study in vocal training, vocal expression, and practical rendering of all forms of literary art. The courses will be designed to aid clergymen and teachers in practical vocal training and vocal expression, and, at the same time, to give them a thorough acquaintance with the spirit and tendency of art, with special reference to the arts associated with the spoken word.

There will be, on an average, five hours a day of instruction, as follows : —

- |         |       |   |
|---------|-------|---|
| 8.30 to | 9.15. | Vocal Training.   |
| 9.15    | " 10. | Pantomimic Training and Expression.   |
| 10.     | " 11. | Vocal Expression.   |
| 11.     | "     | Literary Art; Lyrics, Odes, Ballads, and the<br>Drama (Hamlet). Recitations and Speaking. |

Students will receive additional instruction in Vocal and Pantomimic Training and Expression in small sections under assistants.

4 P. M. Lectures and the study of the general principles of Art. Among the topics to be discussed are the following : —

The Nature of Art; Theories, their dangers and uses; Modes of Study. Art and Nature. Art and Science. Division of the Arts. Idealism and Realism. Expression in Art. The Artistic Faculties. Schools of Painting. Historic Epochs in Art. Growth of Art. Spirit of Greek and Modern Art contrasted. Landscape Painting. Romantic Art. Pre-Raphaelitism. Impressionism. Realism in Modern Art. Relation of Painting to Poetry and Literature. Sculpture of the Present Day. Art in France, Germany, Italy, Holland, Russia, England, America, and Japan. Water-color Painting. Etching. American Wood Engravers. Art and Life. Art and Personality.

All the topics will be illustrated. There will be some evening lectures also with the stereopticon on the history and development of art.

All students are requested to prepare a Lyric, Ode, Ballad, Monologue, soliloquy from Shakespeare, a dramatic scene, and a short story or extract from some novel, abridged by themselves. Clergymen are also requested to come prepared to read a Scripture lesson, a hymn, and to make a short address.

There will be a special application of these principles to speaking

and delivery, teaching and reading. Such topics as these will indicate some of the subjects to be discussed: speaking and reading as forms of Art; the faults of our present elocution in the light of Art; cause of its degradation and neglect; universal principles of all Art, such as repose, simplicity, ease, truthfulness, purity, freedom and the like; Delsarte's ideas of Art, his methods, their use and abuse.

This course for the development of delivery is arranged in accordance with the principle, that to improve vocal expression it is necessary to secure proper action of the mind to stimulate the creative faculties of the mind as well as to train the voice and body as the organic means of expression; that expression is the most elemental and most natural art, closest to the aesthetic nature of man; that to improve expression adequately, the imagination, taste, dramatic and artistic nature must be trained together; and lastly, that to secure proper elocutionary rendering, there must be some understanding or appreciation of the right execution and the universal principles in other forms of art. In short, that to improve delivery, there must be an artistic development of the whole man.

The Art Collection of the World's Fair will furnish, probably, the best means for such study that will ever be afforded to the present generation.

The School will be held at Lake Bluff, rather than Chicago, because it will be cooler, quieter, cheaper, and more pleasant every way for such study. Lake Bluff is in easy reach of the World's Fair, and students will be taken on Saturdays in groups to study directly the pictures and sculptures.

The course will be adapted to teachers, especially to teachers of

reading, elocution, rhetoric, and literature ; to clergymen and others who desire to improve their speech, or to study the use of the spoken word as a means of culture, or who wish to understand, as educated men and women, the present condition of all the arts, and the general laws underlying them.

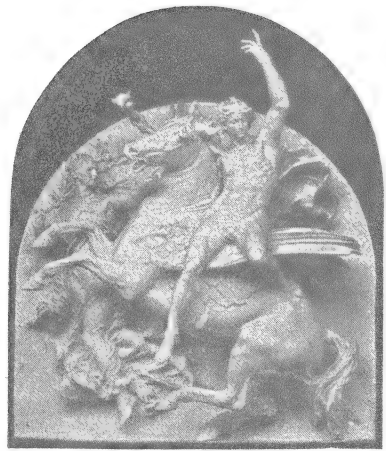
It is well known that any mere theoretic study of æsthetics gives little or no assistance, and that art must be studied practically. The method arranged for this summer has been tried by the School of Expression, and has proved the most adequate means for the study of art, and for the development of the artistic faculties.

Persons who desire only the artistic studies, or who are not strong enough to take the whole course, will be admitted to the studies after eleven o'clock, and to the talks in the afternoon, for half-price ; but the whole course is most earnestly recommended, as all studies are arranged as parts of an organic whole.

Board and rooms can be had at Lake Bluff, in the Irving Hotel, for \$12.50 a week ; rooms in cottages, \$1.25 upward, meals, \$5.50 upward. Board and room, \$7.00 a week upward. Lake Bluff is beautifully located on an eminence covered by trees, overlooking the lake, and is one of the finest locations for summer study in the United States.

Terms for the full course, five hours a day, will be \$50.00. This will include Saturday admissions to the World's Fair, and ticket from Lake Bluff to the World's Fair and return ; but will not include board or extra trips not made with regular sections for art study. Clergymen will be charged \$35.00.

For further information address as above, S. S. CURRY, Ph. D., Freeman Pl., Beacon St., Boston.







# TENTH ANNUAL CATALOGUE

OF THE

## SCHOOL OF EXPRESSION.

That which the *School of Expression* stands for — utterance, or expression — crowns, as it were, or fulfils the life of man, and feels all life perpetually behind it. People sometimes wonder whether ex-

pression is not going to lose its power — whether the speech with which a man stirs and thrills the hearts of his fellow-men is not to become obsolete. All such arguments confute themselves; and the more earnestly they are brought before us the more do they assure us that nothing can rival, nothing can usurp the human voice speaking through the human ear to the soul. We are a talking race, and yet we know that the power of eloquence which is in our American people has not yet begun to attain the richness and completeness of which it is capable. We rejoice, and I am glad to express the satisfaction with which our whole community rejoices, to see a school which has already done such a good work, beginning under such favorable auspices another year of its happy and effective life.

[From an address, October, 1891, by the Rt. Rev. PHILLIPS BROOKS, D. D.]

Boston :  
FREEMAN PLACE, BEACON STREET.  
1894.

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## ENDOWMENT.

Henry Irving endowed an instructorship in dramatic training in 1888. A plea has been made by the trustees and a special committee of clergymen for an endowment for a Memorial to Bishop Brooks, a member of the Visiting Committee from the foundation of the school, in the form of a lectureship for clergymen. Endowment is needed to advance the cause of the spoken word in education, and to place it upon a firm basis, free from all mere commercial motives.

## FORM OF BEQUEST.

I give and bequeath to the School of Expression, a corporation organized according to the laws of Massachusetts, the sum of .....dollars,  
for the purpose of.....

Signed,.....

made. During these years special courses in seventy different subjects have been given, all bearing upon Vocal Training, Physical Training, Vocal or Pantomimic Expression, Histrionic Expression, Speaking, Principles of Art, or the interpretation of various forms of literature by means of the Spoken Word.

The peculiar characteristics of the work of the School of Expression and its special advances are believed by us to be these. Systematic and careful training of the voice in accordance with the methods of the greatest masters in song as applied to speech. Simple and harmonious training for the development and health of the body. The careful avoidance of all mechanical rules in Vocal Expression and the simple study of nature. The study of simple naturalness and ease. Personation instead of declamation; manifestation in place of imitation. A more careful study of literature as a means of stimulating the powers of expression and for the development of the artistic and literary taste of students. A systematic education of the imagination through the study of every form of literature and poetry. The study of all the arts as forms of expression for the purpose of establishing the universal principles and laws of all expression. Conversation, story-telling, and discussion, for the development of the power of extemporaneous speaking. A more careful and systematic study of the many forms of dramatic expression as forms of art. Courses of Vocal and other forms of Training to meet the needs of clergymen, lawyers, teachers, and other professional men.

## OFFICERS AND INSTRUCTORS.

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## TEACHERS.

S. S. CURRY, PH. D.,

*Vocal and Pantomimic Training; General Principles of Training; Vocal and Pantomimic Expression; Principles of Art.*

ANNA BARIGHT CURRY,

*Vocal and Pantomimic Expression; Literature and Expression; Public Reading as a Fine Art.*

MARY E. REDINGTON,

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MAUD MURRAY,

*Assistant in Vocal Expression and Reading.*

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*"The Public Reading of the Scriptures." Bishop Brooks Memorial Lecture.*

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*Illustrative Readings.*

S. S. CURRY, PH. D.,

*Twenty Lectures on "The History and Principles of Art."*

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MARY EMILY REDINGTON (Class of '93)	.	.	Waterville, Me.

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FRANCES WILSON WHITEHOUSE	.	.	.	.	.	St. Paul, Minn.

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WILLIAM FRED BERRY	.	.	.	.	.	Dorchester, Mass.
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BARRON SHIRLEY	.	.	.	.	.	Andover, N. H.
Mrs. EDWARD E. SMITH	.	.	.	.	.	Boston, Mass.
LIDA ROMIG, A. B. (Kansas Univ.)	.	.	.	.	.	Boston, Mass.
ELLA WOOD	.	.	.	.	.	Dorchester, Mass.

## AIMS AND COURSES.

The aim of the School of Expression is to emphasize the importance of the spoken word in education, to furnish the simplest and most effective methods of vocal and other forms of training to speakers, teachers; and all who wish to improve the voice for general culture.

The studies are divided into seventeen departments, the courses under each of which are graded. As far as possible, the work of every student is arranged so as to include each year some course or courses in all of the first fourteen groups. The amount of work in each department and the special subjects taken are arranged according to individual needs.

The technical training is divided into steps, which must be mastered in their order.

Courses are so arranged as to include not only thorough training in voice, body, and expression, but also comparative studies of the different arts and various forms of literature. Every effort is made to prevent artificiality, to cultivate taste and the appreciation of what is highest in literature and art. All possible methods, direct and indirect, are adopted, to meet the deepest needs, mental or physical, of the student. A study of the fundamental principles of each special art and of the general principles governing all art, furnishes a basis for intelligent criticism, stimulates the artistic faculties, and aids in securing spontaneous natural expression.

The courses given in the school cannot be divided and named in all cases, as is possible in a scientific school. The work is often changed, during the year, to meet the special needs of classes and



In all cases there will be an endeavor to have thorough practical examinations of all work accomplished. The mastery of the exercises, and character of work done, the assimilation of principles, the effect upon the artistic nature and the personality of the student, rather than knowledge of facts will be the chief test.

Four courses are arranged for graduation : —

I. The General Culture and Literary Course.

II. Public Speakers' Course.

III. Teachers' Course.

IV. The Artistic or Post-Graduate Course.

The time required to complete any of these courses for graduation will depend upon the student's health and needs, upon the subjects chosen, and aim in studying.

Students often give twenty hours a week for a year, go away and teach and study alone, then return to the summer or the regular terms and take more advanced work. Some spend three and even four years in the school continuously, and find more work than can be completed in that time. Students, after entering, in all cases will be assisted, and are expected to carry on their work whether "in residence" or not. "Art is long." No charge is made for tuition to those who have attended for three full years.

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Candidates for various professions meet together for  
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reading and speaking, and in most of the work in vocal expression

and literary training ; much of the work for criticism and practical rendering will also be done with all the students together for mutual criticism and inspiration, as well as a comparative study of each phase of expression. This method tends to prevent the formation of professional mannerisms. In addition to the technical training and criticism, however, separate hours are arranged for the study of the special application of the work to each profession.

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As the work of the school is arranged by steps, no student is retarded by the class. The amount of work in each case is arranged according to needs, health, preparation, ability, and aim of the student. At least fifteen hours of work, independent of extra lessons and recitals, is arranged for each of the junior, middle, and senior steps. Additional hours can be elected by those prepared for them.

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While the assistance of leading specialists in every department of the work is secured as far as possible, every endeavor will be made to secure unity of aim and method, especially in the training. For this reason students in attendance upon schools of elocution will not be admitted to the classes, as the best results can only be accomplished in any school by a concentration upon its steps until mastered. Those unwilling to comply with these conditions will not be received.

All students who are preparing to come to the school are requested to read and study books connected with the courses in Literature, Shakespeare, and the principles of Art. The *Province of Expression* (see page 23) is especially recommended.

The work of the school, for the benefit of various classes of students, may be outlined as follows : —

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Students have frequent recitals during the year ; these  
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The rooms of the school are situated opposite the  
*Rooms.* Athenæum Library, near the State House, in the very centre of the city, and can easily be reached by students from out of town. Boston has long been noted as the most favorable residence for study in the country, on account of its public library (open to students of the school), numerous lecture courses, and various institutions for the promotion of art.

A small library of books on Expression and Oratory is  
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*Freeman Place, Beacon St., Boston, Mass.*

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S. S. CURRY, PH. D.

*Dean of the School of Expression; Instructor of Elocution, Harvard University,  
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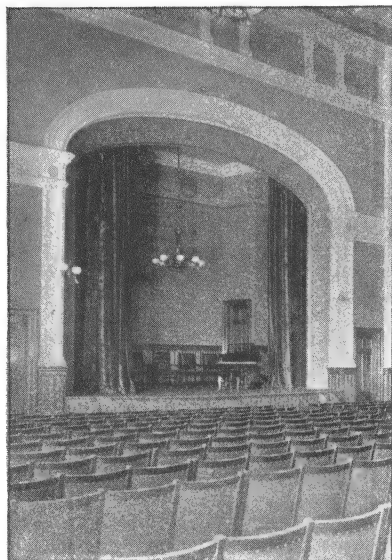
“ I only wish to live my life and find  
My heart in unison with all mankind.”

The history of the School of Expression began several years before the organization under its present name in the year 1885. When Boston University was first established, *Origin.* in 1872, a School of Oratory was opened as one of its departments; but in 1879, at the death of Professor Monroe, that school was discontinued, and the present Dean of the School of Expression was chosen by the Trustees of the University to carry on the work of the discontinued School of Oratory, in connection with the School of All Sciences, and the College of Liberal Arts. The special classes organized in connection with these departments steadily grew, until, in 1885, the Trustees gave permission to the present Dean, then Snow Professor of Oratory in the University, to organize these classes as the School of Expression. Thus it was continued, with many leading citizens upon its Trust and Visiting Committees, until the year 1888, when it was incorporated under a Board of Trustees, entirely independent of any other institution.

The aim of the School of Expression is to emphasize *Aim.* the importance of the spoken word in education, to furnish the simplest and most effective methods of training to speakers, teachers, readers, and all who wish to use the spoken word as a form of expression.

The school is intended for practical training and artistic culture, and not for mere theoretic instruction and acquirement. All kinds of training are included in the course so as to meet effectively every

need. The teachers endeavor to develop the correct action of all the mental and emotional powers used in expression, as well as to establish control over every outward agent of manifestation; to



Main Hall.

develop vigor in each faculty, and to bring all powers into perfect unity; to secure control and discipline of each agent of the body and to bring the whole organism into harmony; — in short, to improve expression by stimulating the cause, by developing effective action and by securing control of organic agents, as well as by attempting through the study of nature and art to reach adequate modes of execution and of accomplishing right effects. Thus the school teaches the art of good reading and speaking, corrects vocal defects, and trains

the powers of mind and body for the effective presentation of thought and emotion.

The methods of accomplishing these various aims are  
*Methods.* the outgrowth of extensive study and investigation, including personal training and instruction from over forty of the ablest teachers of voice, elocution, oratory, and singing, in England, France, and Italy, as well as in America. Students are

not taught artificial systems, but are led to study nature for themselves.

The studies are divided into sixteen groups. The technical training is divided into steps which must be mastered in their order. Studies are so arranged as to include not only all forms of training but also a comparative study of different arts. This method prevents artificiality and imitation, and is the most effective means of securing knowledge of the fundamental principles underlying all art.

This method, too, furnishes a basis for intelligent criticism, stimulates the artistic faculties, and develops spontaneous, natural expression.

The following seventy courses are the leading ones which have been given during the last ten years. Some of these courses are given every year; others, every other year; and still others, every third year.

The courses given in the school cannot be divided and named in all cases, as is possible in a scientific school. The object is to stimulate creative thinking, and to encourage and furnish opportunity for the expression of such thinking. To this end, the work is often changed during the year to meet the special needs of classes and individuals, and the amount of time devoted to each course is varied according to circumstances.

#### I. VOCAL EXPRESSION.

1. Elementary principles of vocal expression. Correct mental action in reading and speaking. Development of the oratoric, dramatic, and artistic instincts. Monday at 10.

2. Rhythm and melody in speech. Fundamental characteristics of natural-

ness; development of rhythm and melody and the various modulations of tone, with their functions in expression. Monday at 12.

3. Tone-color and harmony. Emotion and tone. Purposes in expression. Wednesday at 3.30.

4. Problems in vocal expression. Monday at 12.

5. Study of miscellaneous selections from all forms of literature. Saturday, at 10 and Monday evening at 7.

6. Study of lyrics, odes, ballads, and all forms of poetry. Thursday at 12.

7. Public reading as a fine art. Friday at 10.

8. Monologues and impersonations. Monday at 11.

(See also Literature, 1, 2, 4, and 5.)

## II. VOCAL TRAINING.

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2. Emission of voice. Relation of tone to speech; essential qualities of voice. Physical and psychic training of the voice. Saturday at 10.

3. Agility of voice. Correct use of registers. Flexibility in speech and song. Thursday at 8.30.

4. Resonance and tone-color. Overtones and sympathetic vibration. Friday at 11.

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## V. HARMONIC PHYSICAL TRAINING.

1. Harmonic gymnastics. Principles and kinds of physical training. Training of the body as the instrument of expression. Development of plasticity.

poise, ease, and harmony; of grace, strength, and responsiveness in the whole organism. Saturday at 11, and drill in sections.

2. Co-operative training. Development of unity and sympathetic co-operation of all parts of the body in expression. Friday at 12.

#### VI. PANTOMIMIC EXPRESSION.

1. Elementary pantomime. Laws of Gesture and Pantomime. Thursday at 9, and two hours in sections.

2. Manifestative pantomime. Study of significant motions, positions, and special functions of each part of the body as an agent of the mind. Kinds of pantomime. Thursday at 11.

3. Elliptic pantomimic training. Development of unity in the pantomimic actions of all parts of the body. Applied pantomime. Tuesday at 10.

4. Representative expression. The use and abuse of descriptive pantomime. Not given in 1894-5.

5. Gamuts of pantomime. Practice of series of movements to develop unity in the expression of the whole body. Wednesday at 2.30.

#### VII. LITERATURE.

Practical study of literature as related to expression. Study of authors, not by verbal, grammatical, and analytic methods, but by investigations and practical rendering.

1. Literature and expression. Principles of art in various forms of literature, Saturday at 11. Milton, in 1894-5.

2. Principles of poetry. Wednesday at 11. In 1894-5, Narrative Poetry.

3. The shorter poems of Wordsworth. Not given in 1894-5.

4. Tennyson's *Idylls of the King*. Not given in 1894-5.

5. Studies among the shorter poems of Browning. Monday at 11.

6. Shorter poems of Shelley. Not given in 1894-5.

7. Novel-writing as an art. Principles of dramatic, epic, and lyric writing. Not given in 1894-5. Combined with vocal expression, 7.

8. History of Literature. Investigations, conversations, and discussions. Saturday at 12.

9. Minor poets of the Nineteenth Century. Not given in 1894-5.

10. Wit and humor in the literature of different ages and nations. Wednesday at 3.30, second half year.

(See Speaking, also Vocal Expression, 3 and 8, and Dramatic Training, 4.)

## VIII. SHAKESPEARE.

Presentation of selected scenes and dialogues for the education of the powers of conception; for the practical study of the highest forms of the drama, and as the best means of studying human character.

1. Shakespeare's comedies. Monday at 11.
2. Shakespeare's later comedies. Not given in 1894-95.
3. Tragedies of Shakespeare. Tuesday at 12, first half year, Thursday at 10, second half year.
4. Shakespeare's art. Discussions. Not given in 1894-5.

## IX. ART.

1. Principles and relations of the arts. Study of selected topics from various art critics. Not given in 1894-5.
2. History of art. Review of the sources; relation of the various forms of art. Not given in 1894-5.
3. Laws of histrionic art. Dramatic criticism. Tuesday evening.
4. Studies and conferences upon the great masters of expression, — Homer, Phidias, Virgil, Dante, etc. Not given in 1894-5.
5. Masterpieces of art. Not given in 1894-5.
6. The genius of art. Spirit of Egyptian art, of Greek art, of early Christian art, of renaissance art, of modern art. Applied studies with students in galleries.
7. The present condition and tendencies of art. Tuesday at 4.30.

## X. RENDERING.

1. Recitations. Wednesday at 12.
2. Monologues and advanced recitations. Saturday at 12.
3. Criticism or appreciation. Thursday at 10.
4. Public Reading. Recitals. Friday at 10.

## XI. SPEAKING.

1. Extemporaneous addresses upon topics from the history of the Drama. Not given in 1894-5.
2. Discussion of topics of the time. Methods of leading orators. Courses 2 and 4 are combined on Wednesday at 4.30.
3. Short stories, original and selected; arguments of drama and poems. Combined with Voc. Ex. 7.



4. Debates. See Course 2.

(See also Literature, 6 and 9; Art, 4, and Shakespeare, 4.)

#### XII. DRAMATIC TRAINING.

Practical study and presentation of scenes and dialogues from all forms of the drama, to develop the powers of conception and the ability to express every phase of human experience, as a means of securing ease, simplicity, and naturalness in all kinds of speaking.

1. Old comedies. Conception of character. Tuesday evening.
2. Dramatic rehearsals; stage business. Tuesday evening.
3. Characterization. Bearings and dramatic action. Not given in 1894-95.
4. Poetic drama. Shelley's *Prometheus Unbound*; Browning's *Pippa Passes*. Not given in 1894-5. Milton's *Comus*. Saturday at 11.

#### XIII. RHETORIC AND COMPOSITION.

1. General principles of rhetoric. Practical exercises in writing. Wednesday at 10.
2. Weekly themes, with criticism. Friday at 9.
3. Study of authors in relation to style. The principles of art as related to writing. Not given in 1894-5.

#### XIV. PHILOSOPHY OF EXPRESSION.

1. General laws of nature, art, and expression. Combined with VI. 2.
2. Philosophy of art and expression. Not given in 1894-5.
3. Logic as related to speaking. Not given in 1894-5.
4. Psychology as related to expression. Not given in 1894-5.

#### XV. METHODS OF TEACHING.

1. General principles of education applied to the teaching of expression. Second half year.
2. Practical teaching by students, with criticisms. Second half year.
3. History of the methods of teaching elocution. Not given in 1894-5.
4. Psychology as related to methods of teaching. Not given in 1894-5.

## XVI. TRAINING OF CLERGYMEN.

1. Bible and hymn reading. Summer session.
2. Melody in speech. Faults peculiar to clergymen. Combined with Vocal Expression I.

## LECTURES AND RECITALS IN 1894.

- Jan. 22. Bishop Brooks' Memorial Lecture — "The Public Reading of the Scriptures" — Rev. Geo. W. Shinn, D. D.
- Jan. 31. Dramatic Recital.
- Mar. 1. Recital from Dickens, Kipling, Richard Harding Davis.
- Mar. 8. Recitals Short Stories.
- Mar. 29. Studies from "Les Miserables."
- April 5. Recital from contemporary authors.
- April 10, 12. Illustrated Lectures on Romanticism, Realism and Impressionism in French and American Art. S. S. Curry, Ph. D.
- April 20. Dramatic Recital before the Boston University Monday Club.
- April 25. A Graduate's Recital — Miss Maud Murray, '88.
- April 26. "Les Miserables," repeated at Elm Hill Baptist Chapel, Roxbury.
- May 1. Dramatic Recital.
- May 3. Graduating Exercises.
- July 18. Physiology of the Voice. Illustrated. — S. S. Curry, Ph. D.
- July 25. Art Exhibitions of Paris for 1894. — S. S. Curry, Ph. D.
- July 20. Dramatic Recital — Summer Session.
- July 27. Recitals Short Stories.
- Aug. 1. The National Gallery, London. — S. S. Curry, Ph. D.
- Aug. 3. Browning's Monologues.
- Aug. 8. Landscape Art — Literary Studies, and Recital. — Lecture on Corot and Turner. — S. S. Curry, Ph. D.
- Aug. 10. Closing Recital of Summer Session.
- Sept. 22. The Voice in Teaching. — A Lecture open to teachers — S. S. Curry, Ph. D.
- Oct. 1. The Voice in Preaching — open to clergymen, — S. S. Curry, Ph. D.
- Oct. 3. House-Warming Recital. Shelley's "Prometheus Unbound."

- Oct. 9. Shakespeare Studies. "Twelfth Night." Mr. Leland T. Powers.  
 Oct. 16. Shakespeare Studies. "The Tempest." Mr. George Riddle.  
 Oct. 23, 30. Nature and Forms of Art, and Tendencies in Art, as shown at the two Salons, and other European Exhibitions. Two Stereopticon Lectures, — S. S. Curry, Ph. D.  
 Nov. 17, 24 and Dec. 1. Goethe's Poems. Three Lectures in English, with readings from the original, — Fräulein Hermine C. Stüven.  
 Dec. 13. Memorial Readings and Studies from Dr. Oliver Wendell Holmes.  
 Dec. 17. Students' Recital.  
 Dec. 21. Prof. J. W. Churchill — Dickens' Christmas Carol.

During the year 1893-94, Dr. Curry gave a course of twenty lectures on Art, illustrated with Stereopticon Views.

In all cases there will be thorough practical examinations to determine the work accomplished. The character of the work done, — the mastery of the exercises, the assimilation of principles, the effect on the artistic nature and on the personality of the student, as well as the knowledge of facts, will be tested. Regular examinations are held the last of December and the last of April. Examinations in special courses may occur at other times.

Four courses are arranged for graduation : —

- I. The General Culture Diploma, requiring twenty courses.
- II. The Public Speaker's Diploma, requiring twenty-five courses.
- III. The Teachers' Diploma, requiring thirty courses.
- IV. The Artistic or Post Graduate Diploma, requiring the Teachers' Diploma and in addition five courses, with original artistic work of some form.

Graduates of the School of Expression may qualify applicants for advanced standing. Such applicants must present from their teachers certificates of the subjects

*Time.*

and the exact number of hours which have been taken in class or in private. When the work is approved by the teachers of the School of Expression these hours will count as if taken in the school. Advanced students can take the General Culture diploma in one year of residence and the Teacher's diploma in two years of residence.

*Work  
required.*

At least fifteen hours of work, independent of extra lessons and recitals, are arranged for each member of the junior, middle, and senior classes. Additional hours may be elected by those prepared to take them.

*Preparation.* All students who are preparing to come to the school are advised to read and study books connected with the courses in Literature, Shakespeare, and the principles of Art. The *Province of Expression* (see page 31) is especially recommended.

*Classification  
of work.*

The work of the school for the benefit of various classes of students may be outlined as follows :—

TEACHERS OF ELOCUTION. Explanation of the principles of vocal training and thorough mastery of the exercises. General principles of training, with special reference to the training of the body and voice for expression. Explanation of the methods of Delsarte and Mackaye in training the body. Other methods of Physical Training. Vocal Expression developed according to universal principles, not by mechanical rules. Study of the methods of nature. Application of advanced principles of education to the teaching of expression. Study of literature by practical rendering. Review of methods of teaching elocution. Practical review of the methods adopted in the School of Expression.

PUBLIC READERS. Thorough training to secure plasticity and responsiveness in the whole mechanism as the instrument of expression. Advanced vocal expression. Study of nature and principles of art, and their applica-

tion to expression. Rendering applied to all kinds of literature. Platform work.

CLERGYMEN AND PUBLIC SPEAKERS. Thorough training of voice and body to prevent waste of energy through incorrect use of the mechanism. Development of naturalness and simplicity in melody. Correction of faults peculiar to clergymen and speakers, by eradication of causes. Development of proper action of the mind in speaking. Training for the logical faculties, to develop the power to think upon the feet. Development of imagination and philosophic memory. Bible and hymn reading.

TEACHERS OF LITERATURE AND ENGLISH. Study of Literature by practical rendering, rather than by mere analysis. Principles of expression illustrated by different authors. Relation of literature to vocal expression. Study of principles of art in literature. Methods of teaching literature.

TEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS. Training for the voice to secure ease, health, and effectiveness in its use. Agreeableness of quality. Development of power in expression. Human nature. Articulation.

WRITERS. Many of the graduates of the School of Expression have adopted literature as a profession. There is an endeavor to stimulate the creative faculties, to awaken artistic endeavor, and to secure to students such a knowledge of the principles of art as will give them a sense of what is true and best in modes of expression of every form.

STUDY FOR GENERAL CULTURE. Training for ease and grace of bearing. Studies to develop the imagination, taste, and the artistic instincts. Practical study of literature and art. Development of the pleasant qualities of voice for society and the home.

Special courses are given in the evening, on Saturday,  
*Special* and on certain afternoons for teachers and special  
*classes.* students. These courses consist of Vocal Training, Vocal Expression, Extemporaneous Speaking, Dramatic Training and the History of English Literature. Persons desiring to enter evening or special classes are requested to make early application, that courses may be arranged according to needs and aims.

The school has now a large and pleasant hall accomo-  
*Recitals.* dating nine hundred persons ; and a greater number of  
 recitals and literary studies will be presented by the  
 students than has been possible hitherto. In addition to the regular  
 recitals by the students, readings and impersonations are given  
 before the school by the most widely known artists. The complete  
 list of recitals and lectures given during the year 1894 is arranged  
 on page 19. The whole series of entertainments,— some in the  
 afternoon, some in the evening, — forms an important course to  
 which many citizens of Boston subscribe for reserved seats for the  
 season.

*Teachers.* The following teachers have had charge of the school  
 from the beginning.

S. S. CURRY, A. B., East Tennessee, Wesleyan University, '72; A. M. and  
 Ph. D., Boston University, '75-'79; Instructor and Snow Professor of Oratory,  
 Boston University, '79-'88; acting Davis Professor of Elocution, Newton Theo-  
 logical Institution, '84-; Instructor in Elocution, Harvard University, '91-'94;  
 and Divinity School of Yale University, '92-; Librarian of the Boston Art  
 Club, '91. Author of the Province of Expression.

Graduate of Professor L. B. Monroe; of Dr. Guilmette; pupil of the elder  
 Lamperti; of Steele Mackaye, the assistant and successor of Delsarte; and of  
 about forty teachers in America and Europe in such specialties as Voice, Vocal  
 Expression, Pantomimic Expression or Dramatic Action. Mr. Mackaye wrote in  
 '85, without solicitation: "Mr. Curry has gone farther and more thoroughly into  
 the subject of expression with me than any student I ever had."

ANNA BARIGHT CURRY, graduate of Professor L. B. Monroe, Dr. Charles A.  
 Guilmette and others. Assistant of Professor L. B. Monroe from 1877 until his  
 death. Principal of the School of Elocution and Expression, '79-'83. Professor  
 Monroe said of her: "She is the only teacher I ever had who could take a class  
 after me and sustain the interest."

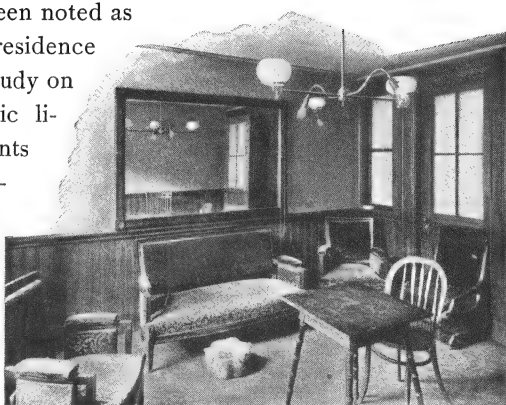
A small library of books on Expression and Oratory is *Library.* available for consultation by the students. Donations to the library have been made by Professor J. W. Churchill and Mr. Leland T. Powers. Similar gifts will be gratefully received.

Boston has long been noted as the most favorable residence in the country, for study on account of its public library (open to students of the school), numerous lecture courses, and various institutions for the promotion of art and culture.

Board and rooms from five to ten dollars per week may

*Expenses* be had in the vicinity of the school, either in the *and Home.* same building with teachers or with private families. Teachers take a personal interest in the welfare of students while in Boston, and secure for them everything favorable to their advancement.

Applicants for Advanced Standing must present certificates from former teachers of subjects, and the *exact number of hours* in class or private which have been taken. When the work is approved by the teachers of the School of Expression, these hours will be counted the same as if taken in the school, or an equivalent amount of time will be given without expense to such students.



Ladies' Dressing Room.

All fees are payable two thirds in advance.

Tuition for regular group of fifteen hours a week for the year . . .	\$150. 00
Work chosen by subjects, each hour a week, for the year . . .	15 00
Private lessons, one to six dollars an hour. Terms for first half year, two thirds of the above amounts. No reduction except in cases of protracted sickness.	
Fee for diploma . . . . .	\$5 00
Extra examinations, each . . . . .	5 00
Evening classes, each hour a week, for the year . . . . .	10 00

Clergymen are charged only half rates in Vocal Training and Vocal Expression. No charge is made for tuition to those who have attended for three full years.

The school will open each year the first Wednesday in  
*Calendar.* October and close the first Wednesday in May. There  
 will be vacation on all legal holidays, and two weeks at  
 Christmas.

Institutions desiring teachers for permanent or tem-  
*Positions.* porary positions are requested to apply to the Dean. It  
 is to the interest of the school that every teacher sent  
 out shall be successful; therefore careful attention is given to all  
 inquiries from the authorities of schools or colleges.

For further particulars or additional information, address

S. S. CURRY, PH. D.

458 BOYLSTON STREET.

### SUMMER TERM.

The summer term for 1895 will open at the rooms of the School, corner of Boylston and Berkeley Streets, Boston, Saturday, July 6, 1895. The regular class work of the term will begin Monday, July 8, at nine o'clock, and will continue five weeks.



As the courses consist in progressive steps and begin at once, all students are requested to be present at the first lesson.

The courses to be given this summer are as follows : —

- I. Vocal Training.
- II. Vocal Expression. The new text-book will be used.
- III. Pantomimic Training and Pantomimic Expression.
- IV. Special Drill, in small sections.
- V. Shakespeare, Dramatic Action and Stage Art.
- VI. Extemporaneous Speaking.
- VII. Literary Courses.
- VIII. Methods of Teaching Voice and Elocution.
- IX. Special Course for Clergymen.
- X. Special Course in Voice to meet the needs of Teachers in the Public Schools.
- XI. Bell's Visible Speech.
- XII. Physical Culture.

The summer classes are arranged to meet the needs of teachers of elocution, voice and literature, in the colleges in the high, professional and normal schools of the country ; to afford professional men, such as clergymen and other public speakers, the means of improving their voices and delivery during vacation ; to give practical vocal training to teachers in public schools ; in short, to furnish advanced work for public readers and professionals, thorough practical training for those who wish to study expression for general culture, and a symposium for the study of advanced methods of teaching voice and expression for teachers of the arts of delivery.

The course in Vocal Training will include lectures, illustrated with the stereopticon, on the anatomy and physiology of the voice ; also individual drill in exercises.

The course in Swedish Gymnastics, as in 1894, will be under the same successful teacher, Miss Mary C. Freeston. There will be a beginning and an advanced class.

There will be a dramatic rehearsal for the students once a week, and Recitations and Criticism, three times a week.

Special attention will be given this summer to Methods of Teaching Voice and Expression.

There will be in all over twelve hours a day under about six teachers from which courses can be elected suited to every degree of advancement, professional aims and individual need.

In the course in Extemporaneous Speaking, topics of current interest will be assigned for five-minute speeches.

The literary Studies will be on —

1. The influence of the Lyric Spirit in stimulating Vocal Expression. — Illustrated by class study of Lyrics.
2. Literary Study of the Bible. — Illustrated by readings from the Scriptures.

Each full course will consist of four and a half hours' work daily, five days of the week, for five weeks. Terms \$50.

A shorter course of two hours a day may be elected. Terms \$30.

Clergymen and public school teachers — not teaching elocution — will receive reduction of *one half* regular rates in their special courses.

Reviews are one half regular rates.

Students are requested to commit to memory, before coming to the summer term, one or more lyrics, one or more scenes from Shakespeare, one or more of Browning's monologues, and a selection from some standard comedy.

Registration and examination, Saturday, July 6, from ten to four.

At four, Dr. Curry, the Dean, will give the opening lecture of the term on "Principles of Training in Expression."

For summer circular on further particulars address,

S. S. CURRY, PH. D.  
458 BOYLSTON STREET,  
CORNER OF BERKELEY,  
BOSTON, MASS.

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## TEXT BOOKS IN PREPARATION.

BY

S. S. CURRY, PH. D.

- I. LESSONS IN VOCAL EXPRESSION, ready July 1, 1895.
- II. LESSONS IN VOCAL TRAINING.
- III. LESSONS IN PANTOMIME.
- IV. PROBLEMS IN EXPRESSION, a book for beginners in Vocal Expression, Vocal Training and Pantomime.

These books embody the elementary principles of the so-called "new elocution," and the advanced methods of training for voice, speaking and all forms of expression.

### SUBSCRIBERS.

As heretofore, the first edition of these text-books will be sold at half price to those who subscribe in advance of the issue of the book. Full price will be charged unless the money is received within twenty days after publication.

For further information or for subscribing, address,

SCHOOL OF EXPRESSION,  
458 BOYLSTON STREET,  
BOSTON, MASS.

## THE PROVINCE OF EXPRESSION.

*A search for principles underlying adequate methods of developing dramatic and oratoric delivery.* 461 pages.

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The aim of this book is to explain the nature of expression and to give an intelligent conception of right methods of developing natural reading and delivery.

The work contains a review of the so-called "Delsarte System," and Delsarte's "Chart of Man," never before published. All the leading methods of the present day are explained and compared, and the most advanced conceptions of the general nature of the problem of delivery and histrionic expression are discussed in the light of modern science and modern art.

Price, \$2.50 post-paid.

I have read enough of it to learn that it is the work of a highly intellectual man; who thinks and feels deeply; who is in earnest, and whose words are entitled to the most thoughtful consideration. The quality in your book that particularly impresses me is enthusiasm. By what means you have kept it alive I cannot conjecture. I read your chapter on criticism with much satisfaction and benefit. I should think your book would do good. I hope it will have abundant prosperity.

WILLIAM WINTER.

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Without the knowledge or consent of its author or publisher, I desire to call attention to a new work, entitled "The Province of Expression," by Dr. S. S. CURRY, of our city. If I am not greatly mistaken, it will be found a book of rare significance and value, not only to teachers of the vocal arts, but also to students of fundamental pedagogical principal.

In its field I know of no work presenting in an equally happy combination philosophic insight, scientific breadth, moral loftiness of tone, and literary facility of exposition.

Letter to the *Journal of Education*.

WILLIAM F. WARREN, LL. D.

*President, Boston University.*

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It is a treatise on the whole subject of expression, and the broadest and most complete survey of the whole subject with which we are acquainted. . . .

DR. JULIUS H. WARD, in *Boston Herald*.

"Universally considered the best handbook of selections ever arranged for teaching."

## CLASSICS FOR VOCAL EXPRESSION.

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It contains the largest number of selections from the greatest number of the best authors (two hundred represented). Every selection is specially adapted to illustrate some specific step in Vocal Expression, Vocal Training, for class or individual study.

The extracts are such as will develop the voice and the powers of expression, and at the same time most effectively stimulate the imagination and awaken a love of the best literature.

The book was prepared at the request of a large gathering of teachers, and is specially adapted to the use of the instructor. The selections have sufficient literary merit to prevent students from growing weary of them.

*Introductory Price, \$1.10.*

I am more than pleased with the book, and find it perfectly adapted to the work. — SHAILER MATHEWS, A. M., *Professor in the University of Chicago.*

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## LECTURES ON ART AND POETRY.

BY

S. S. CURRY, PH. D.

*Author of "The Province of Expression"; Dean of the School of Expression; Librarian of the Boston Art Club; Instructor of Oratory in Yale Divinity School and Newton Theological Institution, and formerly in Boston University and Harvard University.*

### I. THE NATURE OF ART.

Art as a Language. Leading definitions of Art, illustrated. Points of view in Art. Forms of Art. The three theories of Art prevalent at the present time. Different modes of looking at pictures. Tests of good Art illustrated and defined.

### II. THE SPIRIT OF REALISM.

An imaginary Loan Collection, similar to the one at the World's Fair. Illustrations chosen and arranged to show by comparison the

character of the chief Art movements of our time, Romanticism, Realism, and Impressionism.

### III. TENDENCIES IN ART, OR THE TWO SALONS OF PARIS.

The spirit and tendencies of the latest Art. Latest phases of realism. Modernité. Impressionism and Neo-impressionism. Signs of Decadence. Indications of progress. The future of Art. The various exhibitions of Europe were visited and especially studied for this lecture.

These lectures, as far as possible, bring the audience face to face with modern Art itself. All definitions and discussions centre in the illustrations. The aim is to stimulate the imagination and artistic nature, to study the spirit of Art as well as the facts, to give a proper point of view for the right understanding and appreciation of the complex Art of our time.

Each lecture will be profusely illustrated with views specially prepared.

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### NEW LECTURES PREPARED FOR 1895-96.

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IV. POETRY IN PAINTING. Preraphaelism and other movements for the revival of Poetry in Art. Illustrated by stereopticon views of Rossetti, Madox Brown, Holman Hunt, Millais, Burne Jones, and others.

V. NATURE AND FORMS OF POETRY. Illustrated by readings.

VI. THE DRAMATIC SPIRIT IN PAINTING. Illustrated by the stereopticon.

VII. NATURE AND FORMS OF DRAMATIC ART. Illustrated by readings and impersonations from various phases of Dramatic Literature and Histrionic Art.

VIII. AMERICAN ART. Profusely illustrated by the stereopticon.

These lectures and others will be given before the School and the public in 1895-96.